

TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXX. No. 779.

NEW YORK: SATURDAY, DECEMBER 2, 1894.

PRICE TEN CENTS.



MARIE JANSEN.

A TALK WITH ELLEN TERRY.

Ellen Terry is again making a successful attempt to capture American hearts by her winsomeness and grace, and American eagles by her great gifts. Yet to hear her speak one would think that the stage formed a very small part of her concerns.

"I have no ambition," she said, as she reclined on a sofa in one of her free intervals during the performance of Becket. "No ambition for either fame or money. And now that I have won a right to do as I please, I just do whatever I wish to."

It was impossible to avoid thinking that if Miss Terry had not been wearied with a long rehearsal she would not have been so devoid of ambition, for surely it has been a great help to her as an artist. In spite of her fatigue she looked very beautiful as she lay smiling on her sofa, her exquisite hair falling loose on her shoulders, and the gauzy blue draperies of Rosamund's bower-dress surrounding her like a mist.

"So you come from THE MIRROR. You know I see no one from the newspapers. I don't like to be interviewed. I have nothing to say. I always prefer to let Mr. Irving talk, he can speak so well."

"What a wonderful play you have in Becket, Miss Terry. I read it before coming here."

"Did you? The stage version? If you had read the original you would never have come to see the play. It is Mr. Irving who has made it what it is. Of course, as Lord Tennyson said, he never intended it for the stage, and indeed it never could have been played as it was written."

"You have a very pretty part in it, Miss Terry."

"Oh, no. At least I don't like it. My favorite part is Beatrice. You know I like comedy, but Mr. Irving likes tragedy, and he is the manager. Sometimes I stand in the wings during rehearsals and wonder how he will do a thing. There are often two ways, and I think—which will he take? Of course, he always chooses the better way."

"You have had a long journey, Miss Terry; do you not miss England with its beautiful hills, and fields and hedges?"

"Yes, every bit of England is so perfect in itself; here everything is so immense. We came by the Canadian Pacific, and every one told us of the wonderful scenery. It was wonderful, the forests, the rivers, and the rocks, and for the first week it was interesting, then it became monotonous, and at last I was so tired of it that I longed for a corner of England where things are on a smaller scale. But I am very fond of Americans. I would like my daughter to marry an American."

"Yes, American husbands are the best in the world; they think nothing too much to do for their wives."

"Ah! English husbands do not. And—I think—it's a little our fault. We worship our sons, we fetch them chairs and open the doors for them, and when they grow up their sweethearts and wives do likewise, and they expect their daughters to continue doing so, but it is the daughters who rebel."

A remark on the performance of As You Like It by the P. W. L. elicited a hearty panegyric of women! which Miss Terry's beautiful voice and charming manner made infinitely more effective than any print can do. "O! I love women, I think they are wonderful beings. People talk of men being friends to women. Just see what friends women are to men! Do you know, I would like the next Shakespeare to be a woman. And who knows—in this great country perhaps one will appear? Tell me, why is it that no great plays are written now? There seems to be no playwrights; it is not that they are 'mute and inglorious,' it is simply that they are not."

"Oh, yes, in answer to a question, 'I love to see great artists. Now there is Duse, did you ever see her—do you ever want to see anyone else?'"

A suggestion that Mme. Duse was not the listener's ideal brought an expression of regret to Miss Terry's mobile face.

"Ah! What did you see her in? Fedora? I did not see her in Fedora, but in Cavalleria and La Dame aux Camélias, two such very different characters, and she was perfect in both. People sometimes say that she was good as Santuzza because she was an Italian, but Camille, as you call it here, is so unlike it. You should see her in something besides Fedora."

"They are waiting for you, Miss Terry," came a voice from below.

"Yes, I'm coming. I thought you wanted to ask me some questions—about my frocks or something."

Another call.

"Yes, I must hurry on now. I'm so glad to have seen you."

And turning her visitor over to the guidance of her maid, Miss Terry made her entrance on the scene where a few seconds later THE MIRROR's fortunate representative saw her all sweetness and tenderness in the arms of her lover king.

WHOLESALE PIRACY.

A correspondent writing from Brookfield, Mo., tells THE MIRROR of a piratical company touring in that State, under the name of the "Empire Theatre Company." This organization is managed by one Fred. J. Wilman. The plays presented are McKee Rankin's The Golden Giant, under the name of Hearts of Gold; The Masked Ball under the name of After the Ball; Queenie, under the name of A Wife's Wrong; with Michael Strogoff, The Black Flag, Little Lord Fauntleroy and The Wages of Sin. These plays are obtained by pirates from the dishonest concern known as the Chicago Manuscript Society, which probably gets imperfect copies of them originally by collusion with persons on a level with sneak thieves. This Empire Theatre company at last accounts was booked for these towns: Moberly, Morborne, Carrollton, Lexington, Rich Hill, Butler, Carthage, Galena, Mo., and Parsons,

Pittsburgh, Aurora, Columbus and Kansas City, Kan., playing the Ninth Street Opera House in the last named city. Managers of theatres ought to know better than to encourage such companies.

THE LEAGUE PERFORMANCE.

When the Professional Woman's League announced that it would produce As You Like It, with a cast made up wholly of women, there were visions of amusement that every subsequent publication of proposed details of the performance added to.

The general public looked for a travesty of this great play, and no doubt this expectation was in no small measure accountable for the avidity with which seats were bought. When the event took place last Tuesday, Palmer's Theatre was crowded. But the large audience was entertained as it had not expected to be. The presentation was earnest in everything, and as a whole it reflected great credit upon the management and upon those who took the parts. There were astonishingly few things in the performance that detracted from a legitimate enjoyment of the play.

Of course there was incongruity between the beards and voices of some of the characters, and inconsistency in their slashing outwards when set beside their feminine graces, which could not be hidden under any semblance of masculinity. But there are blemishes in almost any performance of such a play in which men take the parts of men. On the whole, however, the achievement was remarkable.

Perhaps the most notable individual success was that of Madame Janaschek, who was the Jacques. This great actress made little effort in attire to simulate a man, but this was forgotten in her readings. It is doubtful if the speech of "The Seven Ages" was ever more effectively and admirably spoken. The house literally rose at her in commendation.

As Touchstone, Kate Davis was almost perfect. Her fine, strong voice was used to excellent advantage in the part, and there was seamlessness in the whole personation. Mary Shaw, of course, was an excellent Rosalind. Her sterling ability is well known. Maude Banks was the Orlando, and her work was unexpectedly good. An inevitable feminine quality, of course, controlled Miss Banks, and while it fitted the effeminate moods of the character it offered some unusual contrasts in the contacts with the strong Rosalind that prevented illusion. Ida Jeffries Goodfriend did no violence to the traditions as Frederick. Her make up was skilfully put on. The Audrey of May Robson was expectedly comic. Mrs. Eberle was excellent as the banished duke. Marguerite St. John as Le Beau. Olive Oliver as Oliver. Roselle Knott as young Jacques. Sarah McVicker as Colin. Grace Filkins as Silvius, and Laura Burt as William, all contributed to the unexpected success. The wrestling scene was effected cleverly and picturesquely. The play was well set, the orchestra composed of women under the baton of Emma C. Steiner, performed pleasingly; the ushers, directed by "Aunt Louisa" and Mrs. Fernandez, were up to their parts, and the whole event was successful. It yielded to the League a handsome sum—not less than \$2,500. What association of men could have done better?

A LONG VOYAGE.

Mason Mitchell, writing from Sacramento to the editor of THE MIRROR, says concerning his engagement with the South Sea Islanders from the World's Fair:

"While waiting for our vessel to load, we are giving a few performances here and in San Francisco. We sail the latter part of this month in our own ship, The Vine, which is considered the fastest sailer on the Pacific coast. After stopping at Honolulu we will go to Apia, Samoa, and leave the present company; then cruise westward through the Gilbert Group and Solomon to the New Hebrides, at each place picking up natives to the number of seventy-five or one hundred. We hope to return to San Francisco by May. The trip will be fully 12,000 miles by water. As you know, we open in Brooklyn with Buffalo Bill, having the best concession, as we have a water front for our canoes, etc., and if all goes well will give such an exhibition of South Sea Islanders as has never been seen before. I have been lecturing upon and managing the performance."

BURLESQUE AT THE IMPERIAL.

"Within a few weeks," said Frank Dupree to a MIRROR reporter, "a season of brief operas will begin at the Imperial Music Hall. The first opera will tell how Oscar Hammerstein composed The Koh-I-Noor in forty-eight hours. It will introduce persons made up as Gus Kerker, Louis Harrison, Jack Hirsch, Hammerstein, Charles Hoyt and Albert Bial.

"The burlesque is good-natured and is written by Joseph Flynn and myself."

"Among our forthcoming attractions are Juliette Ayne, from the Paris Casino; Marie Loftus, the London serio-comic, and the Hungarian ballad singers, Les Filles de la Pousa."

FRANKLIN SARGENT'S PLAYS.

"On Dec. 6," said Franklin Sargent, president of the American Academy of the Dramatic Arts, to a MIRROR reporter, "will be produced at the Berkeley Lyceum Masterlinck's play, The Blind People. It is in one act, and portrays, with terrible realism, the presence of death in a band of blind tourists. Another play to be staged is The Flower of the Hills, by Alice E. Ives."

"In about a month there will be a performance by graduates of the school. They will appear in a play acted originally at the Theatre Libre. On another evening will be acted plays written by students of the school. So, you see, we are kept very busy."

THE SILVER STATUE.

Frank D. Higbee constructs as serious a note in THE MIRROR recently intended to good-naturedly convey news of the exhibition of the Montana silver statue of Ada Rehan in a Brooklyn dry-goods store, and infers that the note was intended to emphasize the idea that Miss Rehan would suffer some professional detriment in the premises. Mr. Higbee errs in this, but a part of his letter to THE MIRROR is so interesting that we print it.

That Miss Rehan made a most creditable and in every way most satisfactory model to those who watched her, makes no difference to "first mentioned" her name to his associates is true, but it is equally true that without the existence of that lady the statue would have been at the Fair and admired by millions just the same, or in other words, Miss Rehan was simply an incident and not the feature of the statue.

Some members of the dramatic profession evidently seem to think that \$4,000 worth of silver was melted and \$2,000 paid to sculptor and foundry simply to exploit an actress, and if I were to write at length of the struggles of other ladies of the profession who seemed to think I could get silver and gold at will, it would possibly be interesting reading. We put our good money into this enterprise and gave the State of Montana the benefit during the Exposition, and now with a plan which, like the idea of the statue itself was original with the writer, we are getting it back, and if the dry-goods trade of the territory east of the Mississippi River will look it for twenty-nine weeks at \$2,000, with the rest of America and all of Europe to hear from, it is safe to assume that it will be seen by more people ten times over than ever saw the great actress herself, and as every place it goes her name will of necessity be constantly brought before the best people of each city we visit.

Without cabing to Europe I am inclined to think that Miss Rehan's feelings will survive the tour of exhibit, and there are many managers who I am inclined to think would welcome as good a sensation for their stars as this has been.

In closing, may I not be permitted to say for my attraction that my "star" requires no understudy, no rehearsal, no lost nights on account of illness or weakness, makes no talk as to "continuous" performances, or against the author or her part, and plays to standing room only all the time, and carries no extra baggage or husband, and is under perpetual contract to her present managers, whose "health" is alarmingly good at the present time. Seriously speaking, this enterprise has been from the first in the hands of business men, who have kept still while the press of the world has been doing the talking, and if other managers would get up original ideas there might not be the number of idle professions of unquestioned ability on the "Rialto" in New York to-day.

Faithfully yours, FRANK D. HIGBEE.

ERMINIE AND WILSON.

Governor William McKinley, of Ohio, appeared at the Broadway Theatre with a party of friends on Monday night and bought a box to see Erminie. A. H. Canby, Francis Wilson's manager, recognized him, and told Wilson that the celebrated author of the McKinley bill was present.

Whenever a noted politician attends Erminie, Mr. Wilson bethinks himself of his "That's What The Dickie Birds Say" topical song, and cuts the verses that may refer in a caustic way to the statesman in the audience.

When President Cleveland occupied a box two weeks ago, half the verses of the song were considered too pointed to be sung. On Monday Mr. Wilson recollected that one of his best verses referred to McKinley. He did not eliminate it. This is it:

About a year ago, deep buried in the snow,
The Grand Old Party found a chilly grave,
And everybody said the poor old man was dead,
And Grover'd come the starving land to save.
The treacherous flag at last was nailed upon the mast,
And the ship of state went bounding on her way;
But the silver breeze, slack, ripped that banner up
The back.

That's what the dickie birds say.
But the G. O. P. may have another chance,
She wasn't dead, but only in a trance.
And they say McKinley's coming back to stay,
And even Grover's out is asking where it's at,
And that's what, etc.

To say that McKinley was pleased is to put it mildly. He sat back in the box and roared.

ARAB ACROBATS SUE FOR SERVICES.

Hadjali's Troupe of Arabs, consisting of eight persons known as the Hadjali troupe of acrobats, brought suit through their attorney, M. Strassman, in the Third District Court before Judge Moore to recover \$250 for one week's salary and \$100 for extra performances which they were requested to give. They sued the Matthews and Bulger company and named J. C. Samuels, the director, and Matthews and Bulger as defendants.

They performed at Providence, R. I., and were to receive \$150 per week for the usual number of performances. The management compelled them to parade about the town in their Arab costumes, much against their will, and then wished them to perform twice a day. This they rebelled against, but finally submitted with the understanding that they would claim extra compensation for the additional matinee performances.

On Saturday night when the performance was over, they looked in vain for Director Samuels. They were informed that he had fled to New York. Bulger and Matthews disclaimed any liability on their part, stating that they were under salary and did not have an interest in the show.

The Arabs came on to New York and brought suit. Judge Moore has rendered judgment in their favor for the full amount and costs.

PRESENTED TO THE LEAGUE.

L. Goldsmith, jr., manufacturer of theatrical trunks, has addressed to the Professional Woman's League, through Mrs. A. M. Palmer, President, a letter as follows:

"DEAR MADAME: Taking a great interest in the welfare of your association, I herewith donate one of my 22 inch XX steel professional trunks to be sold at the last price at the coming Christmas Bazaar of the League. Wishing you big success, which is most deserving in view of the benefits conferred by such an association, I remain yours most truly."

To which Ada Gilman, secretary of the League, has replied:

"DEAR SIR: Your kind offer of a trunk for our Christmas Bazaar was duly received. I am instructed by the executive committee to write you and say that they accept with sincere thanks."

Open Time New Taunton (Mass.) Theatre, Dec. 4, 11, 13, 22, 23, 29, Jan. 4, 5, 13, 17, 19, 24.

GOSSIP OF THE TOWN.

Charles J. Stine, of Thatcher, Rich and Harris' Africa company, and Ollie Evans, of the Fanny Rice company, were quietly married at St. Louis on Nov. 16.

William Gillette will present The Private Secretary in Boston and Philadelphia. These are the only two cities in which he will appear this season.

John Drew's new play is in rehearsal at the Hollis Street Theatre, Boston.

The Bohemian Girl will be given at the Saturday matinees at the Casino during the run of The Princess Nicotine.

The statement of THE MIRROR's San Francisco correspondent that the prices will be reduced for the first time at the Baldwin Theatre under Al Hayman's management during Joseph Murphy's engagement is not correct. The prices for the Haverly-Cleveland Minstrels were fixed at a popular scale there several years ago.

J. M. Hill has placed Laura M. Christian in charge of the box-office at Hermann's.

An ordinance has been introduced in the City Council of Plainfield, N. J., making it a misdemeanor to display bills on which are represented women in tight, as a result of petitions by the Ministers' Association and the W. C. T. U. of that city.

Referee Hamilton Odell has denied a motion on behalf of Richard Mansfield to dismiss the complaint of Vincent Sternoyd in an action against Mansfield for breach of contract and to recover salary.

George M. Devere is successful as the Irishman and the Chinaman in The Scout, with which he is now playing his second season.

Ellen Vockey, writing to THE MIRROR, declares that there was a strong resemblance between the portraits of Henry Irving published in this paper two weeks ago, and the best portrait of Lord, whom she met in Buda Pesth while she was pursuing her musical studies abroad.

Arthur Lloyd seems to be rapidly making a name in the role of Bob Appleton with The Lost Paradise. The press is praising him wherever he appears.

The California Opera company opened at Kalamazoo, Mich., on last Wednesday. Saunders, Henderson and Hall are the managers. John Saunders active manager, John M. Howard business manager, Fred Hall treasurer, John Henderson stage manager, and T. Burt Parks musical director. The company includes Harry Davies, M. E. Hubbard, T. Springer, E. Groppel, V. H. Bond, J. Alexander, Jessie Fulton, Josephine Stanton, Rita Harrington, Adele Berker, May Hart, Lottie Randall, Sadie Weston, Queenie Dorr, Francis Williams, Willette Charters, Minnie Florence, Alice Foster, and others.

John H. Bones, who has acted this season as treasurer of the new Empire Theatre, Brooklyn, has again been placed in charge of the box-office of the Grand Opera House in this city, in which he has served for nearly seventeen years with great acceptance.

Amy Lee was successful as Desdemona in the production of Othello at the Grand Avenue Theatre, Philadelphia, last week.

Louise MacIntosh writes to THE MIRROR to correct a wrong impression that the publication of her name among others alleged to be out of engagement by a dramatic paper recently might give. Miss MacIntosh was last season with Frederick Warde and Louis James, playing leading heavies, and three days before the close of the season, owing to hard travel and work combined, her health broke down. Upon the advice of her physician she gave up all intention of traveling this season, and thus she could not be legitimately included in any list of those alleged to be unable to secure engagement. For three seasons previous to her engagement with Warde and James, Miss MacIntosh was with Sol Smith Russell.

Percy Lindon writes from Warsaw, Ind., that he and Emmie Parker resigned from the Annie Mitchell company several months ago, instead of on Nov. 17, as has been published, because of non-payment of salaries. He adds that they have suffered great loss in the burning of Geary's Theatre, at Fort Wayne, wardrobe of the value of \$2,000 having been destroyed; and that their salaries were also in arrears.

Lewis F. Morrison, who is billed as Memphis in a production of Faust by the Leslie Davis Fifth Avenue Theatre company, so-called, in Texas, writes to THE MIRROR complaining against the statement recently published in this paper that the management of that show was imposing upon the public by advertising Lewis F. Morrison in that part. This Mr. Morrison also refers THE MIRROR to his parents, in Portland, Me., for a certificate that he was christened "Lewis F. Morrison," a name which he says he proposes to retain. THE MIRROR has no objection to this, but is of the opinion that this Lewis F. Morrison will not achieve great fame as an actor—except, perhaps, in Texas—by passively consenting to such a fraud upon the public as the use of his name in this connection assists.

Josef Slivinski, the Polish pianist, will make his first appearance in New York with Anton Seidl's Metropolitan Orchestra on Thanksgiving night at the Madison Square Garden Concert Hall. At an impromptu recital in the private hall of Steinway and Sons last Thursday, Slivinski gave evidence that the European estimate of him was fully warranted. His initial programme is a most varied and ambitious one.

Gerard Leon, who appeared last week at Tony Pastor's with his educated mule on Monday engaged Joseph Martin, aged seventeen years a groom for his animal. Martin was sent into Leon's dressing room on an errand during the Wednesday matinee, but did not return. When Leon went to investigate, he found that the young man had disappeared with a gold watch and chain. Martin was arrested and remanded for examination.



Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Since the successful production of *In Old Kentucky* at the Academy of Music, C. T. Dacey, its author, has been a busy man. Many tempting offers for plays have been made to Mr. Dacey, most of which he has been forced to refuse, for he is now collaborating with a prominent journalist on a society comedy, with Edward Paulton on a romantic drama, and with Oscar Weil on the libretto of an opera that will probably be produced by the Bostonians in the Spring. In addition to this work, Mr. Dacey is preparing the scenario of a play for submission to Charles Frohman for the Empire Theatre, and also writing an extravaganza that may be produced by Tompkins and Gilmore at the Academy of Music next year. Mr. Dacey has been very fortunate in association with Jacob Litt, who has spent upon his *In Old Kentucky* a sum for production that would have appalled an ordinary manager, and it is fortunate that both author and manager are winning deserved rewards.

A German version of *Charley's Aunt* was presented on Nov. 15 before the Emperor and Empress of Germany and two hundred invited guests at the new palace in Potsdam.

Henry Irving will be the guest of the American Dramatists' Club at the banquet to be given at the Imperial Hotel this evening. Dinner will be served at 11 P. M.

William C. Hodson has sold a new play to Augustus Pitou. Various titles for the piece are under consideration. The first act takes place in New York, and the second and third acts occur at the works of the Round Top Mining and Milling Company at Saranac, N. Y. In the fourth act the denouement is brought about in Brooklyn.

Julia Marlowe is to produce this season a new play by Ernest Lacy.

A new farce-comedy, called *Nobility*, was enacted recently at Martin's Opera House, Kingston, Canada. The author is H. B. Teigmann.

Two German plays were produced last week at Milwaukee for the first time in this country by the Stadt Theatre stock company. The plays were *Die Kluge Kallhe*, a comedy by Hans Olden, and *Das Recht zu Lieben*, by Max Vardan.

Charles Frohman has secured the American rights to Sidney Grundy's London success, *Sowing the Wind*, and will present the piece before the close of the season.

A new play called *Coon Hollows*, by Charles E. Callahan, is to be produced in Cincinnati next March.

The St. John, N. B., *Daily Sun* says that Arthur Rehan has been so favorably impressed by a comedy written by Ethel Knight Molison, of that city, that he may produce it at a special matinee before he leaves St. John.

Nellie McHenry is to revive *The Broods* next season for a tour of the Pacific coast.

Frank E. Swan has dramatized Bellamy's "Looking Backward."

Dan McCarthy will, on St. Patrick's night, produce in Albany, N. Y., a new play written by him, entitled *The Pride of Mayo*.

Acadia, or *The Acadians*, an original American opera, has been finished by J. Carroll Chandler, composer, and M. J. Hand and Enos R. Banks, librettists.

IRVING ENTERTAINED

When John S. Wise was in London last January he was entertained by Henry Irving at a supper at the Lyceum Theatre. Last Wednesday night Mr. Wise returned the compliment, and gave a supper to Mr. Irving at his residence, 226 West Forty-fourth Street, after the performance of *Becket*. There was no formal speech-making. Mr. Irving sat at the right of Mr. Wise and General Horace Porter at the left. Besides these the following were present: Whitelaw Reid, Governor-elect McKinley of Ohio, Joseph Jefferson, Thomas A. Edison, John W. Mackay, Senator Jones of Nevada, John Russell Young, John Cadwallader, Elihu Root, Philip Schuyler, Judge F. T. Bartlett, Colonel Michie of West Point, Lieutenant Mott, Lieutenant Treat, J. O. Donner, O. D. Munn, H. N. Munn, A. M. Palmer, Frank J. Sprague, Colonel Horace Fry, Judge Town send, and C. P. Clark.

IN THE WINDS

My Paris correspondent writes that Johnstone Bennett is having a superb time there. She has entered the Conservatoire and is studying the art of acting, just as though she had never been a star with a fat salary, in the class of M. Worms. As the pupils of this celebrated and versatile actor are supposed to be as mere clay in his hands, there is no knowing what sort of a Johnstone Bennett he will send back to us. He may bend her histrionic talent in the direction of classic tragedy or towards modern French drawing-room drama. I confess I should very much like to see "Johnnie" in *Camille* or *The Sphinx*.

Meanwhile Miss Bennett is having a very nice time out of school hours. She gives afternoon teas, and, later on, banquets. In attendance at one of these were Sybil Sanderson, the California girl who is the magnet at the Theatre Comique, and Arthur Brisbane, the New York newspaper man, who has gone to Paris by order of Joseph Pulitzer.

The daily papers are premature in their statements that Lillian Russell is to sing henceforth in *The Bohemian Girl* at Saturday matinees at the Casino. She will not sing in that opera for at least two months. She tells me that she is too much fatigued by the hard physical, vocal and mental exercise attendant on the first production of *Princess Nicotine* to be willing to rehearse another role for weeks to come.

The scheme to revive *The Bohemian Girl* originates with George W. Lederer. When he was directing the tour of Thomas Q. Seabrooke two months ago, it was Seabrooke that was to appear in the opera, now, however, Seabrooke is naturally out of it.

The plot of Sydney Grundy's *Sowing the Wind*, the piece to follow *The Councillor's Wife* in January at the Empire Theatre, is not at all milk-and-water. It has been detailed by *The Mirror*, it concerns a man who marries his adopted son to his illegitimate daughter. I asked Charles Frohman if the slating Piner's *The Second Mrs. Tanqueray* got at the Star does not lead him to fear a similar fate for Grundy's play. "The ethics of the two plays," said he, "are diametrically opposed. Piner's piece revolves around a bad woman trying to lift herself out of evil surroundings; Rosamond, the heroine of *Sowing the Wind*, is a young girl who has lived in a foul atmosphere, and who is so guileless that it has not the slightest effect upon her."

Jean and Edouard De Reszke, Lasalle, Plancon, Sigrid Arnoldson and other principals of the Metropolitan Opera House company, had a most unhappy time of it all last week. During their rehearsals on the stage of the Metropolitan, draughts blew upon them through doorless doorways, loud hammering accompanied their singing, and dust filled the air and their nostrils. Furthermore, I am informed that Mascini, the musical director, was by no means pleased with the material he found at his disposal for his orchestra, and proceeded at once to reorganize it.

R. A. Roberts is to leave shortly for London to observe the production there of *Morocco Bound*, the extravaganza to be produced in this city later on this season by A. M. Palmer or E. E. Rice or both. Mr. Roberts is to make the American production.

A Miss Phillips advertises in a Philadelphia paper that she is a pupil of the famous Marchesi, of Paris—who has taught Melba, Eames, and hundreds of other great operatic and concert singers; and that she is prepared to impart the famous Marchesi methods to anyone that will become her pupil at 334 South Broad Street, Philadelphia. I wish to assert that Miss Phillips is a prevaricator. She has never been a pupil of Marchesi. A while ago she wrote to the great French teacher that, if Marchesi would let her use her name as her teacher, she would pay her \$200. Miss Phillips might as well have offered five cents to Henry Irving. At any rate, no amount of money would bribe Marchesi. She has the letter. Philadelphia papers please copy.

There is to be a matinee performance on Dec. 12 at a Broadway theatre for the benefit of the day nurseries. Mrs. C. A. Doremus' comedy, *Mrs. Pendleton's Four-in-Hand*, produced successfully out of town by Ramsay Morris' late comedians, will be acted by the original cast, including Elsie De Wolfe. But the event to which I look forward with especial interest is the production of J. W. Piggott's sporting drama, *The Bookmaker*. Over four years ago it was played in London and toured in the English provinces, and shortly afterwards Nat Goodwin brought it out in Chicago. Its Chicago run was interrupted by the fact that Howe and Hummel, representing Mr. Piggott, enjoined Mr. Goodwin from acting it, on the ground that Mr. Goodwin, who was out of sorts, didn't know his lines. Then Daniel Frohman had an option on it. It will be interesting to see whether or not, after its ups and downs, it is the great success it is cracked up to be.

How many of the critics that gaped Clyde Fitch's *An American Duchess* at the Lyceum because it failed to reflect correctly the manners and mannerisms of the English nobility, have ever had a chance to compare the real with the counterfeit article?

H. C. Miner tells me that *Shore Acres* will not be forced on the road by the forthcoming engagement for seven weeks at the Fifth Avenue of *A Woman of No Importance*; that Herne's play will be transferred to another Broadway theatre until it can return to the Fifth Avenue.

The straining of Reginald De Koven's eyes last month, because he used them too much, made it seem unlikely that he would be able to continue this season as music critic of the

World. Mr. De Koven's eyes are much better, however; he has discarded his blue glasses, and on the first night of King René's Daughter at Herrmann's on Wednesday night, I saw him once more occupying the *World* seats.

Koster and Bial are cogitating the plan of sending out on the road next season a company to be known as Koster and Bial's Vaudeville. They have received urgent recommendations from Boston, Chicago, and Philadelphia managers, to accomplish such a scheme. Their firm name is certainly very strong. It is known all over the country. Not a yokel comes to town without taking in the frisky specialties at their concert hall on West Thirty-fourth Street. In case they tour a company, as now seems altogether likely, they will engage the English and French serio-comics—such as Harriett Vernon, Bessie Bellwood, Ida Reeve, Lescant—for six or eight months, instead, as is now the case, for six or eight weeks. It would then be easier for the performers to break away from their European contracts, and their salaries out of town would be considerably larger than while in the city.

PACQUIET.

A SHAMELESS ENTERPRISE

The organization going under the name of the Latoska company, which has received unfavorable notice in these columns, has been plying its scandalous business in Hudson River towns, and from information received at this office it is not strange that managers in several places have canceled dates with the show after discovering its character. The company was announced to appear in Port Jervis recently, and the methods of advertising it were so irregular that protests were made in the village press against the local management permitting the company to appear in the theatre. The local manager canceled the date and refused to bill the show, but the manager of the enterprise, not disconcerted by this, sent the women of the company upon the streets of the village to distribute bills that cannot be printed in a newspaper because of their indecent suggestiveness. It is safe to say that the methods of the Latoska company will not bring success in any well-ordered community.

TWELFTH NIGHT DINNER

The Twelfth Night Club held its monthly dinner at the Hotel Aberdeen on Sunday evening, Nov. 19, and the event was very enjoyable. Among those present were Mrs. William Harcourt, Charlotte Tittell, Emma Frohman, Mrs. Nancy Atherton, Mrs. Percy Winter, Mrs. John McKeever, Mrs. Beaumont Smith, Mrs. E. E. Kidder, Mrs. W. W. Fritz, Mrs. William Mandeville, Mrs. Robert Mantell, Mrs. Nancy Atherton, Martha Norton, Ada Dyas, Lulu Blakesley, Cornelia Dyas, Edna Bradley, Viola Allen, Grace Furniss, Alice Ives, Miss Mayer, Mrs. T. L. Carhart, Mrs. Nelson Wheatcroft, Mrs. Byron Douglas, May Robson, Mrs. Double-day, Eben Plympton, Charles Mackay, Nelson Wheatcroft, Daniel Frohman, Sidney Booth, T. D. Frawley, William Harcourt, L. L. Seaman, M. D., Boyd Putnam, Beaumont Smith, Vincent Sternroyd, N. Conklyn, and others.

WITHOUT FUNDS OR TRUNKS

With regard to the collapse of the tour of *Paradise Flats*, W. C. Masson writes to *The Mirror*:

"After emptying the coffers of the company, Arthur Campbell, the proprietor, skipped. I am the only member of the cast that has got back to New York from Iowa. The organization consisted of Louis de Longe, Tunis Reiffarth, Dorothy Morton, Cora Bolton, Gussie Hart, Edie Dinsmore, Hans Roberts, Tom Nast, Jr., and myself.

"Meech Brothers, of the Academy of Music, Buffalo, behaved nobly toward us. So did Walter E. Hudson, of the Star Theatre, Buffalo.

"I would call your attention to the mean trick perpetrated on us by C. N. Miller's Transfer company, which signed, for Campbell's debt, all the trunks of the company. The trunks have since then been released."

TO RECOVER FOR SALARY

William H. Bradley, to whom Katherine Germaine has signed a claim for \$1,925, salary claimed under a contract made by her with Harry W. Roseborn, has brought suit in Syracuse to recover that amount. The plaintiff alleges that Miss Germaine was engaged to play the leading part, that of Hatsipou, in *The Rammaker of Syria*, at a salary of \$175 per week. The defense denies the making of any contract, alleges that Miss Germaine misrepresented her physical fitness for the roles, and that she is too stout to assume it.

THEFT OF THE HENRIETTA

The Huntsville, Tex., *Item* advertises the appearance in that town of the King Comedy company with *The Henrietta*, thus announcing the King Comedy company as a band of pirates. A very amusing feature of the notice in the *Item* announcing this attraction is the confession that the paper cannot reproduce commendatory notices of *The Henrietta*, "for lack of type." In the same paper another piratical company is advertised. It is the Rogers Sisters' organization, playing among other stolen pieces, *The Old Homestead*.

OF INTEREST TO THE THEATRICAL PROFESSION

The Baltimore and Ohio R. R. Co. have resumed the theatrical train between Pittsburgh and Cincinnati, and commencing Saturday night, Nov. 20th, this train will leave Pittsburgh at 11 P. M., every Saturday, arriving at Cincinnati at 10 A. M. on Sunday.

OF INTEREST TO TRAVELERS.

The Baltimore and Ohio Railroad announces that they have placed on sale round trip tickets at reduced rates to the Winter Resorts in Florida and the South, and also to such points of interest as Luray, Natural Bridge and Gettysburg. This Company has also arranged to place on sale excursion tickets to San Francisco and other points in California on account of the Mid-Winter Fair, at unusually low rates. Excursion tickets are now on sale to Baltimore and Washington via the famous Royal Blue Line.

With its vestibuled train service via Washington to Cincinnati, St. Louis and Chicago, the B. & O. is in the best of condition to handle Western and Southern travel. That the line is popular one, is attested by the immense World's Fair business handled this summer.

Those contemplating a trip West or South this Winter, should write to C. P. Craig, General Eastern Pass. Agent, at Broadway, New York, for rates and other information.

Manager Hodgson of The Still Alarm Co. writes that Manager Weiser's Theatre at Decorah, Ia., gave him the best business of any one night stand this season.

PLAYS BOOKS

PHOTOGRAPHS

POPULAR SONGS

WE SUPPLY

ALL PLAYS THAT HAVE BEEN PRINTED IN AMERICA OR EUROPE. FRENCH AND GERMAN PLAYS IMPORTED IF NOT KEPT IN STOCK. ENGLISH AND AMERICAN PLAYS, FIFTY CENTS. SEND STAMP FOR CATALOGUE.

WE SUPPLY ALL BOOKS RELATING TO MUSIC AND THE DRAMA. CATALOGUE IN PREPARATION.

WE SUPPLY ALL PHOTOGRAPHS OF ACTORS, ACTRESSES, MANAGERS, DRAMATISTS, AND ALL OTHER THEATRICAL CELEBRITIES. SEND STAMP FOR CATALOGUE.

WE SUPPLY all of the photographs in the following list, both in Cabinet and Panel form. Cabinets in this list 25 cents each, \$1.00 per dozen. Panels (7" by 10") 50 cents each, \$5.00 per dozen. The names marked with an asterisk can also be supplied in the larger Panel form (18x22), at \$5.00 each, \$50.00 per dozen.

Alexander, George

Alvay, Max

Aldrich, Louis

Allen, Viola

Anderson, Mary

Arthur, Joseph

Barrett, Lawrence

Barrymore, Maurice

Barnes, Bert

Barrett, Wilson

Baile, Louise

Beaudet, Louis

Beil, Dugly

Bell, Kate

Belles, Kate

Belasco, David

Bennett, Johnstone

Booth, Edwin

Bond, Fredrick

Boyd, Annie

Burgess, Ned

Burnoughs, Marie

Bushy, Amy

Burns, Oliver Doud

Carter, Mrs. Leslie

Cavan, Georgia

Cannara, Beatrice

Caracotta, Maggie

Cheatham, Kitty

Claxton, Kate

Clark, George

Clayton, Estelle

Coghlan, Rose

Coghlan, Charles

Cole, Della

Coquilin, Sr.

Coffin, C. Hayden

Cramer, William H.

Crookman, Henrietta

Davenport, Fanny

Daly, Augustin

De Bellevalle, Frederic

Dewar, Henry E.

Drew, John

Drew, Mrs. John

Drew, Sydney

Dreier, Virginia

Elliott, Effie

Eveson, Isabelle

Fitzgibbon, Rose

Fernandez, Bijou

Fiske, Minnie Wadburn

Flurence, William J.

Fox, Della

Fuller, Loe

Furness, Maud, Mrs.

Gade, Minna

Gilbert, Mrs.

Glover, Amelia

Goodwin, Nat.

Granger, Maud

Hanks, Minnie

Hall, Pauline

Harned, Virginia

Hillard, Robert

Holland, Joseph

Hopper, De Wolf

Howard, Bronson

Huntington, Agnes

Iving, Henry

James, Louis

Jebian, Vermona

Jensen, Marie

Johnson, Joseph

John, Emma

Kellogg, Herbert

Kendall, Mrs. W. H.

Kendall, Mrs. W. H.

Kidder, Kathryn

Kingdon, Edith

Lacoste, Mrs.

Lackaye, Walton

Lemay, W. J.

Leslie, James

Leslie, Elsie

Lind, Lettie

Lotta, Maria

Lyford, Nettie

Lucca, Pauline

Marble, Margaret

Martinez, Sadie

Mason, W. C.

McHenry, Nellie

McKee, Mrs. J. S.

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THE USHER.



There is no probability that Mary Anderson will act again. Her indifference to the stage has intensified into a settled aversion.

An old friend happening to be in Tunbridge Wells a few weeks ago called upon Miss Anderson—or rather Mrs. Navarro—and enjoyed a pleasant chat with her. She is looking more beautiful than ever, and she is perfectly happy in her domestic life.

The caller asked her what she thought of Mr. Irving's production of Becket at the Lyceum, and he was surprised to learn that she had not been to see it.

"I never go to the theatre," she explained, "and if I have my way I shall never set foot in it again, either in front or behind the scenes."

She has never forgotten the unpleasant experience of her last tour in this country. It was the cruel and vicious persecution of certain Western papers that disgusted her with public life and drove her from the stage.

Howard Paul saw James O'Neill's performance of Monte Cristo for the first time the other evening, and his enthusiasm regarding it is unbounded.

Mr. Paul says that O'Neill could play Edmund Dantes for six months at the London Adelphi to big houses. There is no romantic actor in England at the present time, indeed there has been none since Fochter. He believes that the frequenters of the Adelphi, weary of Pettit's machine-made melodramas, would hail O'Neill and his fascinating impersonation with delight.

When I repeated the well-known cosmopolitan's words to O'Neill on Saturday, the actor smiled, and I could see that the idea of an engagement abroad had been in his head for some time.

"I don't know," he said. "American actors generally have not met with much prosperity in England, but I'll confess I should not mind trying it. Perhaps I shall have a go at London some day."

To-night the Dramatic Authors' Society will entertain Henry Irving after the play at supper in the Imperial Hotel. The company will be quite large. One hundred-and-fifty members and guests are expected to be present.

Henry French has resigned his membership in The Players. He has not divulged the reason.

So successful was the Professional Woman's League performance of As You Like It at Palmer's last week that overtures have been made by several managers for a week's engagement with the same cast.

The members of the League are entirely satisfied with the results of the single benefit performance, and it is not likely that the unique representation will be repeated.

The League, as a result of the benefit, now has a comfortable nest-egg. With a very small amount of money it has hitherto accomplished a great deal of good. Every dollar that the League obtains is put to excellent use. It deserves to be encouraged and aided in its work, for it has demonstrated not only the intention but the ability to help itself.

The receipts of Becket fell off a trifle last week, but the average during the whole of Mr. Irving's engagement at Abbey's has been very large.

Mr. Irving draws New Yorkers, whereas the majority of our theatres attract chiefly the vast body of strangers within our gates. For it is a fact that since the pleasant old associations of the playhouse were destroyed by the gradual extinction of the stock companies, theatregoing among our resident public has declined to an alarming extent.

There are about two hundred thousand "floaters" in New York city every night. Having no social ties or other means of relaxation, great numbers of them leave their beds in the evening and seek diversion at the theatre.

It is doubtless the influence exerted by this contingent that popularizes the lightest forms of entertainment and makes it difficult to secure a paying patronage for productions that appeal to intelligent appreciation.

Outside of the popular press houses on the

East and West sides of town I don't think there are more than three theatres that can be said to have a clientele.

The Lyceum, Harrigan's and Daly's (when the stock company is at home) each has a large and loyal body of patrons. At the combination houses the personnel of every audience differs according to the class and character of the performance that happens to be presented.

It is only Irving, the grand opera, and the great artists of the world that now draw out the home element in large numbers.

This state of affairs will continue for as long as the present system of management continues. To build up a permanent legion of supporters a theatre must be conducted upon a definite line of policy, and that policy must conform to the taste and requirements of the substantial class of playgoers in the community, and not to the strangers whose patronage is given to the frothiest and least artistic kinds of entertainment.

Daniel Frohman more than any other manager recognizes this fact, and the result is that his theatre has acquired a large and profitable clientele that is in sympathy with the aims and efforts of the management.

A failure at the Lyceum is rare, but a failure there usually draws more than a mild success in some other houses. Witness An American Duchess. Assailed by the press, it is nevertheless drawing excellently. The Lyceum patrons care little for the critics' judgment. They make it a point to see everything Mr. Frohman puts on.

Charles Coghlan has alienated public sympathy, and has forfeited the respect of all that he formerly numbered as friends.

Rose Coghlan has pursued the proper course in the matter of dispensing with her brother's services. Fine actor that he is, it will be a long time before the most venturesome manager will care to brave public opinion by engaging his services.

The follies and the weakness of men the public is always willing to condone, but blackguardism it will not tolerate.

Charles Coghlan will realize speedily what it is to be an Actor of No Importance.

Becina Gerard's methods of self-advertisement are fertile, if not original.

Since she made her first appearance in In Old Kentucky at the Academy a few weeks ago, Miss Gerard has figured rapidly and variously in the divorce court, in the guise of an injured horsewoman, and finally as suspected of attempting suicide.

When the reporters call immediately upon the disclosure of these little episodes, Miss Gerard is always sufficiently recovered to receive them.

I shall not be surprised next to learn that Miss Gerard has been balked in a spectacular attempt to leap from the torch of the statue of Liberty, down the bay.

It is worthy of note, by the way, that some of the daily newspapers devote more space to Miss Gerard's dubious "accidents" than they are giving to Ellen Terry's exquisite impersonations at Abbey's. An alleged overdose of chloral or a scratch of the finger is so much more interesting than the art of an accomplished actress, don't you see.

It may have been an advertisement that Manager Couriel was looking for when he invited a number of clergymen to attend a performance of Fallen Angels at the Irving Place Theatre last week. At all events, the ministers staid away without an exception.

There is none so blind as he that will not see, and in this instance the gentlemen of the cloth followed their usual custom. Probably they keep away from the theatre because if they did go now and then one of their traditional objects of abuse would be lost.

But in the case of Fallen Angels the ministers made a big mistake, for it is one of the few plays extant that cannot be too strongly reprehended.

Mr. Gerry has been a liberal subscriber to the campaign fund of Tammany Hall in years past. Since that organization has been "called down" by the people, its dominion at Albany is a thing of the past.

In these circumstances, there is good reason to believe that relief can be obtained this year from the unjust operations of the law regulating the appearance of children on the stage.

It was undoubtedly because of his affiliation with Tammany that Mr. Gerry succeeded last winter in killing the bill to amend the law that was advocated by Mr. Jefferson and the members of the Managers' Association.

During the coming session Mr. Gerry's powers in that direction will go for naught, for there is an overwhelming anti-Tammany majority both in the Senate and the Assembly.

I am confident that the matter will come again before the Legislature and that the victory many of us have been striving for will be won.

Sarah Bernhardt has introduced a novelty at the Renaissance in Paris. She has ban-

ished the *claque*. The innovation is hailed with joy by the newspapers, for now the public is permitted to express its own approval, and the result is that the genuineness of its enthusiasm is no longer open to question.

In Les Rois, her new play by Jules Lemaitre, Sarah is seen in a part that gives play to her best qualities as an emotional actress. Her welcome back to the French capital on the 6th inst. was most hearty.

Lemaitre first wrote Les Rois as a drama, and then made it into a book. Bernhardt read the novel and was so much impressed with it that she begged the author to let her produce the play. It deals with a daring subject. The piece is high-strung and somewhat melodramatic.

William Terriss is versatile, not as an actor solely, but in other ways. He occupies some of the time that is not devoted to Mr. Irving's productions with newspaper correspondence. He speculates in the purchase of plays. He is a shrewd investor in real estate.

Terriss is one of the most expert swimmers in England. He was the founder and first captain of the celebrated Otter Swimming Club, and he has the honor of holding the medal of the Royal Humane Society for saving life at sea.

To meet Terriss, to study his animated, youthful face, and to listen to his lively talk and ceaseless fund of bright experiences one would take him for a youngster. He celebrated his forty-third birthday anniversary last week.

An uncorroborated rumor reaches THE MIRROR announcing the death of Larry H. Reist, somewhere in New Mexico two weeks ago. No particulars are given, and the story is set down either as a hoax or as a preliminary to Reist's return to Gotham in a new makeup.

One consequence of the tough times the theatrical business has suffered, in common with other callings, is seen in the opening of many hitherto reputable theatres in the night stands out West to notorious pirates. The managers evidently have ceased to care whether the penny they turn is honest or dishonest.

I am keeping a list of every theatre which harbors these thieves and in good time I shall print it, that managers and stars whose property has been made free with shall know what towns not to book.

In the long run these theatre managers will discover that honesty is the best policy.

MARIE JANSEN.

Marie Jansen appears upon our first page this week. It is almost a waste of words to describe her. Every theatregoer is aware of her personal charms and her clever performances. Her career has been a series of successes. They have been due to her ability as much as to any merit the pieces in which she has appeared possess.

Not much more than ten years ago Miss Jansen was graduated from the Boston Conservatory of Music, after winning a prize. John Braham, the musical director, "discovered" her. She made her debut in a small part in *Lawn Tennis*, a musical comedy, at the Bijou, under the management of Comley and Barton. The piece failed, but Miss Jansen blossomed out of it. She next appeared in *Olive*. In 1883 she signed with Colonel McNeill and became a great favorite. She was one of the prettiest of the many pretty singers that have sung as one of the daughters of the Burgomaster in *The Black Hussar*.

In 1884 Charles Frohman engaged her to create the part of Featherbrain in the play of that name at the Criterion Theatre, London. She remained there nearly a year. Returning to America, she was engaged by Rudolph Aronson for the Casino. She was the original Javotte here in *Erminie*, and she was the first Nadye. She seemed the ideal of both those rollicking and saucy characters.

When Francis Wilson became a star, Miss Jansen was featured in his support. She was in *The Oolah*, *The Merry Monarch*, and *The Lion Tamer*. In April, 1892, she resigned from Mr. Wilson's company. Last May, in Boston, she was seen in a revival of *Rosdale*.

Last Spring Jefferson, Klaw and Erlanger, recognizing her magnetic qualities and general popularity, offered to star her in *Delmonico's* at Six, a comedy written expressly for her by Glen McDonough. She accepted the offer, and has since been traveling in the play.

Miss Jansen has been enthusiastically received wherever she has played this season. Her recent engagement at the Bijou was so profitable that she is to return there later in the season for a run.

THE GILBERT COMPANY REORGANIZED.

The Gilbert Opera company disbanded at Lockport, N. Y., on Nov. 15, after appearing the night previous in that town to fair business. The collapse is mainly attributed to Business Manager Kleckner, who left the organization on last Sunday morning, accompanied by a chorus girl in his journey for parts unknown. Mr. Somers, the musical director, loses \$250 that he advanced, besides arrears of salary. Mr. Huntley and the other principals were several weeks behind in salary. A benefit was given on the 22d inst. for the members of the company who were unable to leave Lockport.

PROFESSIONAL DOINGS.

Primrose and West's Minstrels are rehearsing a football burlesque. If it is realistic, they should carry a surgeon.

An intoxicated man at the performance of the Payton Comedy company in Sherman, Tex., on Nov. 20, pointed a revolver at Miss Keene. Two officers, who happened to be in the audience, arrested the man, who was fined \$50 and costs.

O. F. Skiff is organizing a company to open after Jan. 1. He will make a special production of *Faust* for the opening, paying careful attention to printing, scenery, properties and electrical effects. Mr. Skiff intends also to produce elaborately *Thru' the War* and *The World Over*, plays written by William H. Roberts.

George H. Adams has signed with the Hanlon Brothers for Superba for the season of 1894-5.

Alexander Salvini has sued the Benvenuti Brothers, decorators, for \$1,200, alleged to be part of a commission of ten per cent. due him for getting the defendants the contract for decorating the Metropolitan Opera House. It is said that the ten per cent. amounted to \$1,200, of which \$300 has been paid to Salvini.

The second professional entertainment of the Young Women's Charitable Society was held in the Central Assembly Rooms on Saturday evening. Addresses were made by prominent politicians, and Marie Dressler, John C. Rice, Sally Cohen, Rogers Brothers, "Chinese" Williams, Billy Carter, Joe Flynn and others were on the programme.

It is said that L. De Leon and H. La Ray, both of whom were formerly in the theatrical profession, have invented a machine for the improvement of lithography.

James Young, a son of a Baltimore journalist, has met with great success through the South in *Hamlet*. He is but about twenty-one years old, but is said to conceive the part beyond his years and to act with grace and force.

Mrs. John Drew last week in Chicago filed an application for a writ of attachment against her son, Sidney Drew, for \$2,750 said to be due her for services rendered. Sidney Drew is the manager of the company, whose pecuniary interests Mrs. Drew is said thus to wish to protect.

George W. Leslie has resigned from The New South.

Magician Kellar was the guest of the Keystone Club, a Masonic organization, of Chester, Pa., after his performance in that town on Nov. 21. Kellar entertained his hosts with some of his clever card tricks.

In a letter to THE MIRROR, Madge Lessing says that the announcement that she was to appear at the Imperial Music Hall was a mistake. The information was given to this paper by Frank Dupree, the press agent of the Imperial.

Marie Barnum is imparting instruction in two new and novel society dances at the Professional Woman's League.

Peter Daly, formerly with Charles Frohman, is playing the part of Dorkins in *Miss Innocence Abroad*, Fanny Rice's new play.

Alf. C. Wheelan has been engaged as second comedian with Lillian Russell.

The Quaker's Son, a comedy-drama in four acts by Harry T. Raymond, will go out next season under the management of Harry T. Donaghy and William B. Fink, and will carry a band and orchestra, and a car-load of special scenery. One of the scenes in the play shows a brick kiln and a brick machine in operation. Among those engaged for the company are William McBride and John Flynn, May Wallace, Joseph M. Jacobs, and Daniel A. Donaghy. Mr. Donaghy has had the title of his play copyrighted and his special scenes patented.

Carrie Anderson, of this city, writes that Charles Manley's New World company came to grief at Greenville, N. J., on Nov. 20, and adds: "Manley and his wife left town at four o'clock in the morning, taking with them the receipts, and leaving the company to settle for board. This was impossible for us to do, as we had received no salary while we were out. My husband and myself were among the sufferers."

The annual entertainment in aid of the Roman Catholic orphan asylums of this city took place at Music Hall last Thursday afternoon, under the management of A. M. Palmer. Edward Harrigan and company presented the first act of *The Woolen Stocking*; Adolph Zink sang "Tara-ra"; Evans and Lumore appeared in their specialty; Marie Tempest sang; Charles Frohman's company gave *Frederic Lemaitre*; Sol Smith Russell appeared in character sketches, and the cadets of the asylum performed a drill at the afternoon entertainment. The evening programme included *The Jealous Wife*, condensed to one act, and performed by Mrs. D. P. Bowers, Joseph Wheelock, and Stanton Herson; J. W. Kelly appeared; the cadets drilled again; Tony Pastor, Harriett Vernon, Theresa Vaughn, Walter Jones, William Sloane, and Mamie C. Creeden sang, and the Cathedral Dramatic Club presented *The Ladies' Battle*. Frank A. Howson managed the stage, and the chief Catholic dignitaries were present.

The benefit concert to Marvin R. Clark, to be given at Palmer's Theatre on Sunday night, should be successful. The event has the patronage of many prominent men, and the beneficiary is most deserving. He is a newspaper man who, until compelled to abandon all work by consequent nervous disorder, had bravely earned his living in journalism after he had been stricken with hopeless blindness.

Owing to the illness of Wilton Lackaye, the leading man of *Aristocracy*, which was played in Philadelphia last week, William Faversham left the cast of *The Councilor's Wife* at the Empire Theatre to take his place. R. A. Roberts played Mr. Faversham's part at the Empire.

MODERN BILL POSTING

The following communication was written at the request of S. Pratt, of A. Van Huren and Co. It presents an accurate and authentic statement of the improvements that have been made in bill posting during the past twenty years, and relates how the Associated Bill Posters' Association of the United States and Canada was organized.

The experience of our firm covers a period of twenty-one years, from a humble beginning in 1874, then only covering the Harlem district, to our incomparable facilities of the present day with a territory from Kye and Venars to the States. Looking back over this period of nearly a quarter of a century, even to the most casual observer, the growth of our business is a matter of fact, and very apparent, but to a person familiar with all the phases of the progress of bill-posting in the metropolis the advances made in the line of legitimate bill posting must be considered as bordering upon the marvelous. Previous to the establishment of our firm in 1874 there were no means of protected posting privileges, the posting locations were free for all and were made use of by all the petty bill posting concerns then existing, but with the beginning of our firm new ideas were formulated, new methods were employed, and to the advertiser every assurance was given that his rights would be protected and that his interests were our interests. Spaces suitable for bill posting purposes were leased and money rentals paid for the same, and to Mr. Van Huren's far-seeing policy and a thorough knowledge of the requirements of the business is due the success, the prestige, and reputation of our firm to-day. Energetic, persevering, and aggressive, he rapidly came to the front, the Harlem office was made a branch, and he established his headquarters in the downtown business section. With the growth of the metropolis so have we grown, and with the increased demand for reliable bill-posting by reason of new theatres, commercial advertisers, etc., so have our facilities been increased until now we are doing a business of nearly \$1,000,000 per year with an expense in the one item of rentals alone exceeding \$500,000 per annum.

Not only in bill posting itself have great improvements been made, but in everything pertaining to the business as well, and in nothing is this so obvious as in the quality of the posting material furnished us by the managers of attractions, circuses, etc. From the old woodcut of years ago we to-day handle fine lithograph posters gotten up in many colors, artistically designed, printed on heavy paper and practically water proof. The improvement in the quality of the paper for posting purposes is every marked, and this paper is handled by us with the greatest care, the bill boards being made secure and tight in order, that when once posted it may have the advantage of a long and continued display without requiring renewal.

The writer's personal experience has brought him in contact with every bill-posting firm in the United States, and we are in almost daily communication with the billposters over the country in the placing of contracts for commercial advertisers, sign work, etc. In this we are greatly facilitated by the Associated Bill Posters' Association of the United States and Canada, an organization formed in Chicago in July, 1874, and comprising all the prominent bill-posting firms of the United States and Canada. The object of the association is three fold. The better to facilitate the handling of posting contracts over the country, to devise ways and means for increasing the general utility of the business, and as a standing guarantee to the advertiser that the association is responsible for the honest and conscientious fulfillment of contracts entrusted to any of its members. The officers of the Association are ready at all times to receive complaints, and when such are received they are carefully investigated by a committee appointed for this purpose.

The National Association is divided into State associations, each State having its own distinct and separate organization under charter issued by the president of the National Association. Thus the members of the craft are enabled to keep "in touch," and the association has aptly been called the Billposter's Fraternity, each year the benefit accruing to the members of the National and State Associations becoming more and more apparent. Each year the National Association holds an annual convention, the last being held here in this city at the Ashland House June 11 and 12 of the present year.

The members of the Association represented were: American Bill Posting Company, Philadelphia; A. Bryan, Cleveland; M. Bressi, St. Paul, Minn.; Broadway and Schenck, Kane City; W. H. Cottrell, St. Louis; Cream City Bill Posting Company, Milwaukee; J. C. A. Curran, Denver; Corbett and Hays, St. Paul; John Doney's Sons, Boston; Alexander Harrison, Indianapolis; C. S. Houghtaling (advertising contractor), New York; Murray and Hammond, Pittsburgh; L. Moxley, Washington; Samuel Pratt, Newark; Rice and Shook, Baltimore; Ed. A. Stahlbrodt, Rochester; A. Van Huren and Company, New York; Warner and Fubrick, Buffalo; Thomas Muehlholl, Omaha; Western Bill Posting Company, Salt Lake City; J. Ballard Carroll, Albany; Colonel Joseph Blakeslee, New Haven; John Chapman Company, Cincinnati; J. F. O'Melia, Jersey City; J. H. Brooks, Leavenworth, Kans.; M. C. Barber, Canton, Ohio; W. F. Brannan, Aurora, Ill.; Geo. E. Caster, Syracuse, N. Y.; D. F. Cline, La Salle, Ill.; J. C. Cowie, Ashland, Wis.; I. D. Cline, New Albany, Ind.; C. E. Clayton, Niagara Falls, N. Y.; Charles E. Dumba, Springfield, Mo.; L. W. Eaton, Auburn, N. Y.; L. J. Johnston, Springfield, Ill.; F. E. Kelly, Panama, N. Y.; George H. Leonard, second and third, New York; McAlister and Sons, Troy, N. Y.; John McQuigg, Ironton, O.; Miller Brothers, Columbus, O.; Hamey and Co., Lexington, Ky.; George Robinson, Dallas, Tex.; L. N. Scott, St. Paul, Minn.; L. Simpson, Tacoma, Wash.; George A. Frey, Chicago; H. H. Turner, Springfield, O.; Campbell and Co., Los Angeles, Cal.; Charles F. Knott, Danvers, Ia.; D. G. Munro, Port Angeles, Wash.; Burton and Lambert, Richmond, Va.; A. M. Pitt, Portland, Ore.; A. P. Shaver, Birmingham, Ala.; James H. Staats, Lockport, N. Y.; F. W. Chamberlain, Burlington, Ia.; C. A. Harms, Muskegon, Mich.; St. H. Jennings, Bridgeport, Conn.; Southern Bill Posting Co., Knoxville, Tenn.; Ed. A. Stahlbrodt, Rochester, was elected President; Robert Campbell, Philadelphia, Vice-President; J. Ballard Carroll, Albany, Secretary, and A. Bryan, Cleveland, Treasurer.

To Mr. Stahlbrodt, who has been president of the Association since its formation, is due the prosperity of the National and State Association to-day, and in all his duties pertaining to the office of president he has been loyally assisted by the other officers of the association. The next convention of the National Association will be held in Philadelphia in July, 1895. The last annual convention of the New York State Bill Posters' Association was held at Albany, May 10, 1894, the following are the officers: George Caster, Syracuse, President; W. J. McAlister, Troy, Vice-President; James H. Staats, Lockport, Secretary; John Napier, Utica, Treasurer. The members represented were: A. Van Huren and Co., New York; Whitmer and Fubrick, Buffalo; Ed. A. Stahlbrodt, Rochester; J. Ballard Carroll, Albany; George Caster, Syracuse; W. J. McAlister and Son, Troy; John Napier, Utica; L. W. Eaton, Auburn; James H. Staats, Lockport; C. E. Clayton, Niagara Falls; Charles Wade, Cohoes; E. J. Galtier, West; J. E. Galtier, Dunkirk; Ernest Bishop, West Seneca; N. S. Dible, Watertown; C. H. Gibson, Salamanca; Cowles and Co., Utica; H. A. Sanner, Little Falls; A. R. Merry, Batavia; Cooper and Hood, Medina; A. C. Mosler, Port Jervis; W. A. Brown, Plattsburg; George F. Kelly, Norwich. The annual convention of the New York State Association was at Niagara Falls on Nov. 9. This meeting resulted in large increase of membership, and business of much importance to the Association was transacted.

With reference to the general status of bill-posting in the theatrical centers of the country, it is much the same in other large cities as in New York in that the bill posting is a part and one of the features of the theatrical business. Every attraction devotes a certain amount to the item of bill-posting in the same way that a certain amount is devoted to newspaper advertising, and the expenditure for posting theatrical attractions is increasing from year to year. In a number of the smaller towns the billposting is controlled by the manager of the attraction, but in the larger

cities the business is in the hands of private individuals, contracts being made with the various theatres at the beginning of the season for the posting to be done during the season, the spaces to be occupied, etc., and each theatre having a distinct and separate understanding as to the amount of work to be done and the exact locations to be covered with their paper for the season's posting. Often, however, attractions playing a city put out extra paper above what is called for by the regular posting contract of the theatre to be played, for the reason that the regular posting of the theatre is considered inadequate to the wants of the attraction.

This, in brief, is a statement of how theatrical billposting is carried on over the country, and, as just stated, the increase in this particular line of posting is steadily gaining. There is much more, of course, that can be said in connection with billposting, but we believe the above covers the information requested, and we can assure you that whatever space you see fit to give to the matter of billposting in THE MIRROR will be fully appreciated, not only by the writer, but also by the members of the National and State Associations over the country. Yours very truly,

S. PRATT, of A. Van Huren & Co.

LETTERS TO THE EDITOR

A CORRECTION MADE.

DAVID S. MARIE, MICH.,
Nov. 23, 1894.

To the Editor of the Dramatic Mirror:
Sir—I desire to state through your paper that the theatrical company, which appeared in this city at my house (Oct. 1st) last, did not come to grief through any fault of the theatre-going public of this city.

The company came here from Marquette, that being the only stand it made between here and Duluth from where it opened in that city. The company, under the management of H. L. Howard, played to a full house, and its next stand was Menasha, Wis. Manager Howard stepped out from here, taking besides the receipts of this city. He had in addition to that amount \$1,000, it is said by the members of the company who were left behind. I gave the company two benefits, which enabled all fourteen in number to get to Chicago. I have heard that owing to poor business had stranded here, but as we don't know what poor business is up this way I must brand the instigator of such a report as a liar. The \$100 is the best show town in the State, and any manager who has ever played it will back me up in this statement.

Respectfully,
HARRY W. HEDRHOLO,
Manager New Opera House.

WHO IS RUTLEDGE?

310 NASSAU STREET,
BROOKLYN, Nov. 19, 1894.

To the Editor of the Dramatic Mirror:
Sir—I think that the following information—if only to expose such men and their methods—should be published.

A little more than a week ago one Rutledge, who represented himself as a manager, advertised for people to form a traveling comedy company to play small towns in Massachusetts, Vermont, and New Hampshire. He engaged fourteen people at moderate salaries, rehearsed them five days at Claren on Hall, Thirtieth Street, and then, on the day of departure, Thursday evening last by the North River, the ladies of the company, who were married, broke up their homes and expended at least \$50 each on costumes, etc.

The expenses of others were considerable without considering time and trouble. To conclude, all were assembled at the dock by 10 p.m., but were much disconcerted to see the boat depart at 6 and no appearance of the manager. Enquiries at his lodgings failed to elicit any information concerning him.

No reason could be explained for his conduct, as neither money nor goods had been obtained from any of them, but on the contrary, he had made small advances to some in order to assist them in purchases.

Yours respectfully,
A. AUSTIN.

AN AUTHOR'S DISCLAIMER.

WASHINGTON, Nov. 23, 1894.

To the Editor of the Dramatic Mirror:
Sir.—In connection with the recent stranding of the Paradise Play company at Buffalo, I beg to say, in justice to myself, that the play as presented contains hardly a line of the original manuscript.

The piece as first presented in Baltimore two years ago, by Ed. Germon, Gusset Hart, Walter Allen, Annie Randall, and other well-known people, was a clever, musical comedy, and well spoken of by both the managers of the company and the press. From members of the late company, and the newspapers, I learn that the play as put on the road was a conglomeration of all sorts of variety business, and vulgar horse-play; all these elements being totally inconsistent with the plot, and interpolated without my knowledge and consent. I learn from a reliable source that this state of affairs was brought about by the comedian endeavoring to make his role a star part, having been given carte blanche to do the MSS. to suit his purpose. He did it with a vengeance, and so thoroughly emasculated the piece that its best friend would never have recognized it.

I do not wonder that the members of the company and the public did not like the play, or that it met with a deservedly early demise.

I most sincerely regret, however, that the authorship of the play, as presented by the road company, should have been attributed to me. Very truly,
RICHARD T. SMITH.

NOTES AND QUERIES.

Will you kindly tell me if Actor Scanlan, who played in Macbeth, is dead, and if so when he died?—G. A. SMITH, Brooklyn.

Mr. J. Scanlan is not dead. He is a patient in the Bloomingdale Asylum.

When was The Span of Life first produced in America?

At the People's Theatre, New York, on Jan. 10, 1892.

I am desirous of submitting certain professional documents to Charles Frohman, Daniel Frohman, A. M. Palmer, and Augustin Daly, but do not know their present address. Will you enlighten me through the columns of your most valuable paper?

GEORGE ANCHUTZ.

Charles Frohman, Empire Theatre Building; Daniel Frohman, Lyceum Theatre; A. M. Palmer, 20 West Thirtieth Street; Augustin Daly, 20 Broadway, all New York.

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Wigs and Heads of every description (made on our premises) in stock or to order. Men's wigs, \$2.50; ladies' wigs, \$3.50 and upwards.

GREENE FRIZES and Borders. We are sole agents for the U. S. of the world-renowned German make of *L. Erichsen*, in Berlin.

Swiss Skippers, \$2.75; *Swiss*, \$1.25, \$1.75, \$3.50 and \$5; *Edges*, \$2.75, etc.

FRIZES, SKIRTS and Paddings, we import and make ourselves. Cotton tights, \$1.10, extra heavy, full-fashioned, \$1.75; worsted, \$2.50; silk, \$2.50 and \$4; best silk, \$5.50; we carry 30 shades in every quality and size, in stock or to order in four days. *Double Edges* (by uncuttable) \$7.

SPANISH, \$1.10 a lb. *Swiss Fringes*, from 1 1/2 inch deep (25 cents a yard) to 10 inches deep. *Spanish Laces, Gold Gimps, Beaded Flowers, Gold Borders, Point d'Espagne Laces*, etc.

SWISS, *Stoppers*, *Buttons*, *Helmets*, etc. *FRIZES* (also in settings), *Swiss*, *Crowns*, *Collars*, *Boat-collars*, *Shoulder Straps*, *Waistbands*, etc. Colored, printed and information sent by mail. *FRIZES* (also in settings) on all orders. *Unusually good quality* both, and money refunded.

NEW YORK THEATRES.

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BEGINNING MONDAY, NOV. 27

MATINEE SATURDAY.

ALEXANDER

SALVINI,

Accompanied by

WM. REDMUND

and a company of players, in

THE THREE GUARDSMEN

SPECIAL MATINEE

THANKSGIVING DAY.

Under the direction of W. M. Wilkison.

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Evenings 8:15. Matinee Saturday.

EXTRA MATINEE EVERY WEDNESDAY.

THE SOLID SUCCESS.

Surprise Party.

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Thanksgiving Matinee.—19th Souvenir Dec. 4.

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Broadway and Fortieth Street.

Evenings at 8:15. Matinee Thurs. and Sat. at 2.

Matinee will be given on Thanksgiving Day instead of Wednesday this week.

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The Great Empire Success.

Crowded Houses. Delighted Audiences.

THE COJNCILLOR'S WIFE

5th Performance, Dec. 14. Valuable Souvenirs.

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Special Matinee Thanksgiving Day.

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THE IDEA

Next Week—THE NUTMEG MATCH.

Next Sunday—Prof. Cromwell's London.

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Magnificent Production of

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FOUR MATINEES THIS WEEK.

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Direction of CHARLES FROHMAN.

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MR. HENRY IRVING,

MISS ELLEN TERRY,

and the London Lyceum Theatre Company.

Every evening (except Saturday) this week at 8.

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THE MERCHANT OF VENICE

MR. IRVING AS SHYLOCK.

MISS ELLEN TERRY AS PORTIA.

SATURDAY NIGHT—THE BELLS.

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4th Avenue and 23d St.

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THE SEVENTH SEASON.

Brilliant Success of the Merry Comedy of Modern English Life.

AN AMERICAN DUCHESS

By Clyde Fitch.

SHOUTS OF LAUGHTER AND APPLAUSE.

At 8:15. Matinee Thursday and Saturday.

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CARL AND THEODORE ROSENFELD.

Lessons and Managers.

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NO THANKSGIVING DAY MATINEE.

A GLORIOUS TRIUMPH

Seats 4 Weeks in advance.

LILLIAN RUSSELL

OR

THE PRINCESS NICOTINE.

By Charles Alfred Byrne and Louis Harrison. Music by William Forest.

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Special American Engagement.

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At every performance JAMES J. CORBETT,

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43d St., 41st St., and 8th Ave., near Broadway.

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EXTRA MATINEE THANKSGIVING DAY.

THE PRODIGAL DAUGHTER

25th Performance Dec. 4.

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J. WESLEY ROSENQUEST, Manager.

Evenings at 8:15. Mat. Wednesday and Saturday at 2.

EVANS AND HOEY

THE SISTERS MERRIBLES.

THE DE FORESTS.

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IMPERIAL MUSIC HALL

Broadway and 25th Street.

THE 3 SISTERS LA POUSTA.

THE CIRCASSIAN GEM.

THE FASCINATING SABEL.

THE MEXICAN ZAMORAS.

Extra Matinee Thanksgiving.



Abbey's.—The Merchant of Venice.

Shylock..... Mr. Irving
Bassanio..... William Terriss
Duke of Venice..... Mr. Howe
Antonio..... Mr. Haviland
Lorenzo..... Mr. Cooper
Launcelot Gobbo..... Clarence House
Old Gobbo..... S. Johnson
Nerissa..... Kate Phillips
Jessica..... Miss Coleridge
Portia..... Ellen Terry

The Merchant of Venice is one of the most enjoyable performances given by Mr. Irving and his company, and it served to attract an audience that nearly filled Abbey's Theatre last night in spite of the opera season's opening—an opposition that draws from the same class of the public that attend Mr. Irving's representations.

Mr. Irving's Shylock has stood the test of the closest critical examination ever since his phenomenal London run of two hundred and fifty nights just fourteen years ago. He gives to the character great dignity and strength, mingled with an ever present sense of the wrongs suffered by his race at the hands of the Gentile. From this point of view the personation is well-nigh perfect. The Jew becomes in the actor's hands a character that commands our sympathy as well as our pity. The vengeful phases of Shylock's character are uplifted by the suggestion that he is the instrument of his tribe, not merely the seeker of satisfaction for private wrongs.

Last night Mr. Irving gave an admirable performance, which was witnessed with close attention and followed by hearty applause.

The grace and charm of Miss Terry's Portia are proverbial. In the trial scene she was at her best. In the lighter passages her delightful personality was revealed most winsomely.

Mr. Terriss as Bassanio, Mr. Haviland's Antonio, and Mr. Cooper's Gratiano were excellent interpretations.

Herrmann's.—King Rene's Daughter.

Lyric drama in one act, founded upon Heric Heric's play. Music by Julian Edwards. Produced Nov. 22.

King Rene..... William Pruette
Isolante..... Eleanore Mayo
Count Trislan of Vandenberg..... Charles Bassett
Sir Geoffrey of Orange..... H. M. Nussbacher
Sir A. de Meric..... W. H. Pauchard
Elm Jahn..... Joseph Fay
Bertrand..... Charles M. Ler
Martha..... Minnie De Rau

Those that attended Herrmann's Theatre on Wednesday night witnessed the first appearance of a singer whose career is likely to be brilliant. Her name is Eleanore Mayo. She is the daughter of Frank Mayo. Her father has handed down to her ability to act. She has added to this gift ability to sing. Her voice is soprano. It is mellow, robust, vibrant, sympathetic. In the lower and middle registers it is of excellent volume; in the higher register it becomes powerful. It has the unusual charm of perfect freshness; it will take many years to strain it.

Nature has not stopped here in her kindness to Miss Mayo. She has given her much physical beauty. Tall, symmetrical, large-eyed, with features expressive and animated, blonde, she is indeed pleasing to contemplate.

As Isolante, the blind girl, in King Rene's Daughter, her acting indicates seldom that she is a tyro. Her gestures are broad, graceful, and appropriate. She moves about the stage naturally; she speaks unaffectedly.

It is not probable that she could as yet run the gamut of the emotions or appear in a round of parts without in some respects failing. But her initial performance augurs for a development of her talents.

J. C. Duff, who likes to pose as a discoverer of prima donnas, vindicates himself nobly in this case.

King Rene's Daughter is favorably known as a drama. Ellen Terry and other noted actresses have often played the title role. It affords a fine opportunity for the display of innocent, affectionate and confident girlhood.

The story is simplicity itself. King Rene's daughter is blind, but is kept in ignorance of her affliction. Count Trislan, from a neighboring province, comes to wed her, and thus ends an ancient feud. He chances upon his retreat, and without knowing her to be his betrothed, falls in love with her. Inadvertently he betrays to her that she is blind. He annuls the marriage contract with King Rene's daughter in order that he may marry his discovery. Eventually, of course, he learns that the blind girl is his betrothed. The compact with the King is removed, a Moorish physician gives Isolante her sight, and there is peace and happiness.

The music to which Julian Edwards has set the piece is both musically and musical. It is mostly descriptive. It employs almost constantly the full band. On Monday the instrumental music was much too loud; it almost drowned the singing. Mr. Edwards has probably remedied this error.

William Pruette sings the role of the King dramatically. Charles Bassett sings the tenor role, Trislan, fluently. The rest of the cast is barely adequate.

Miss Schilling, who made her debut on the same night as Baucis in Philemon and Baucis, has an agreeable voice fairly well trained. Its high notes are exceedingly weak. Miss Schilling would be seen to better advantage on the concert stage, where it is not necessary to move or gesticulate.

Fifth Avenue.—The Texan.

Comedy drama in four acts by Tyrone Power. Produced Nov. 22.

Sir Hardley Cumming..... Rowdon Brown
Cecil Cumming..... Edward Emery
Major Gordon Tyrrell..... John C. Dixon
Lieutenant Ron Barnes..... Malcolm Bradley
Jordan Weeks, Esq..... Charles Leonard Fletcher
J. Rogers..... Pope Cooke
William Plainleigh..... Tyrone Power
Lady Cumming..... May Sylvie
Mrs. Gordon Tyrrell..... Edith Crane
Mrs. Jordan Weeks..... Marion Lester
Maria Barker..... Mary Arthur

Tyrone Power's comedy drama, The Texan—that was produced on tour last Summer in Canada—was acted for the first time in this city on Thursday afternoon at the Fifth Avenue Theatre, with Mr. Power in the title part.

There is much that is dramatic in The Texan. There is a strong climax to each act, and the two principal characters, William Plainleigh, the Texan, and Mrs. Gordon Tyrrell, his runaway wife, who has become a professional beauty in London, are skilfully created and consistently delineated.

The Texan, a rough diamond, goes abroad and visits Cecil Cumming, a young man whose friendship he had made in Texas. The young man is the son of Eardley Cumming. At the Earl's house the Texan is introduced to the reigning queen of society. She is the wife who had deserted him. She has become unlawfully the wife of a Major Tyrrell, who is rich and old.

The second act is laid in Major Tyrrell's library. He returns home unexpectedly, summoned by a letter to the effect that his wife is to meet clandestinely her lover; overhears the heart-broken Texan upbraiding Miss Tyrrell, is about to shoot him from behind a curtain when heart disease ends the major's life. Mrs. Tyrrell, it seems, had heard the major say he would shoot down like a dog any man who might make love to his wife, in her distress at being discovered by the Texan it occurs to her that she might contrive to have the major mistake him for her lover and kill him. It was she who sent the note to the major.

In the next act the Texan comes upon Cecil proposing marriage to Mrs. Tyrrell, and denounces her as his faithless wife to the Earl's household. Mr. Power then has the adventures die, after the Texan has forgiven her in the presence of Cecil.

The fault with The Texan is that much of it is superfluous. An absent-minded inventor, his young wife, and a chappie are irrelevant. The dialogue is sometimes tautological. But in the midst of it all is a strong, human, convincing play. It is possible to reconstruct and revise it.

Mr. Power as The Texan, acts with much vigor and discretion and he avoided numerous chances to rant.

Edith Crane played Mrs. Tyrrell. She is a beautiful woman, and therefore looked the part, and her acting was versatile and intense.

Edward Emery, who appeared as Cecil, is a handsome man and an intelligent actor. He played extremely well.

The other professionals in the cast were competent. Marion Lester, a pupil of the Fletcher School of Acting, was vivacious as the inventor's wife. Mr. Fletcher as the inventor jumbled his lines badly, and mumbled his words. Some of his pupils played minor parts. They were not seen to advantage.

Garden.—The Professor's Love Story.

Edward S. Willard opened his first engagement in New York this season at the Garden Theatre last night with J. M. Barnes's play, The Professor's Love Story. It will be recalled what a success the play proved when first produced in this country at the Star Theatre.

The comedy element is never lost sight of by Mr. Willard during the entire performance. His impersonation of Professor Goodwillie is remarkable in many respects, notably in the naturalness of the numerous details that accompany the portrayal of absent-mindedness—the professor's chief characteristic.

In the first act the Professor sits at his desk for fully five minutes without saying a word. His absent-minded absurdities, as depicted by Mr. Willard, keep the audience in roars of laughter, and yet they were entirely within the bounds of probability, and there is not the slightest suggestion of horseplay in any of Mr. Willard's comedy effects.

Shortly after this scene the Professor endeavors to work on the final chapter of his forthcoming treatise on electricity. The work does not progress very rapidly, however, owing to the proximity of his fair secretary, Lucy White. The Professor spends most of his time in rapt admiration of this lovely girl, and yet, *mirabile dictu*, he does not know he is in love.

The entire plot turns on this remarkable phenomenon. A young woman, who has become the Dowager Lady Gilding has set her cap for the Professor, but Lucy White baffles her at every turn, and finally brings the absent-minded and rejuvenated *savant* to a declaration of his love. The process of rejuvenation in the Professor and the gradual development of his amatory passion is charmingly enacted by Mr. Willard, and stamps him as one of the foremost actors of the day.

The supporting company is excellent. Marie Burroughs was winsome and effective in the role of Lucy White. Nannie Craddock gave a telling performance of the scheming young dowager. Emma Rivers was seen to advantage as Ethel Proctor, and H. Cane and Hugh Harting gave racy character sketches as Dr. Cosens and Dr. Yellowlegs respectively.

Ethel Douglass as Agnes Goodwillie, Bassett Roe as Sir George Gilding, Keith Wakeman as Lady Gilding, F. H. Tyler as Pete, Royce Carleton as Henders, and Fred Maxwell as Dawson were the other members of this efficient cast.

The scenic settings of Homer Emens were much admired, especially that of the second act presenting a wheat field in harvest time.

Star.—The Three Guardsmen.

At the Star Theatre on Monday evening Alexander Salvini opened his season with Dumas' Three Guardsmen. The audience was large and particularly cordial.

As the romantic D'Artagnan Salvini created the same favorable impression as last season. His personation of this rather eccentric character is in fact, one of his best portrayals. John A. Lane as Buckingham, William Redmond as Athos, and William Harris as Porthos, were favorably received. Eleanor Moretti made an acceptable Queen, and Augusta De Forrest was pleasing as Lady De Winter. The balance of the company were, in the main, satisfactory.

Koster and Bial's.—Vaudeville.

A new departure at Koster and Bial's is the omission of ballet and operetta which, until now, has been part of each week's performance. Hereafter the performances will consist of a strictly vaudeville entertainment of the highest class. Mario and Dunham Sherman and Morrissey, and John LeClaire are among the newcomers, and this is the last week of Harriett Vernon, Ada Reeve, and Mlle Paquerette. With such people in the bill, it is unnecessary to say that the performance on Monday evening was one of the best specialty performances presented in New York this season.

Tony Pastor's.—Variety.

The bill at Tony Pastor's last night had a novelty in Lilly Langtree, who made her American debut at this house. Miss Langtree is a young woman who in London has won the title of "the pearl of the music halls." She is a clever and attractive character singer, and her youth is apparent. She will no doubt become a favorite here.

The other entertainers at Pastor's are Mlle. Duclere, a French chanteuse, J. W. Kelly, Florrie West, the Vendomes, the Barrison Sisters, Clark and Williams, Kamochi, and the Morellos.

Imperial Music Hall.—Vaudeville.

Among the clever people who contributed their varied acts to make an enjoyable evening at the Imperial are Lang and Rora, the Three Albions, the Sisters Reeve and Professor Benton's dog circus. Charles Fostelle is one of the best in his peculiar line and the Zamora Mexican Family do one of the most artistic aerial acts ever seen in this city. The remainder of the bill is heartily appreciated.

Grand Opera House.—The Idea.

Hallen and Hart, the clever comedian, with their talented company, opened a week's engagement at the Grand Opera House last night, in The Idea, and pleased their audience unmistakably. They have been seen in several city theatres of late, and are evidently popular in all sections of the city.

People's.—The Span of Life.

William Calder's company appeared at the People's last night in The Span of Life, and this thrilling melodrama pleased the audience and promises well for the week. The scenes of the lighthouse on Coffin Rocks, and the bridge of human bodies were received with the usual enthusiasm. The company fills all the requirements of the play.

Jacobs.—The Cruskeen Lawn.

The Cruskeen Lawn is the attraction at Jacobs' Theatre this week, with Charles Mitchell, the pugilist, as an added drawing card. The play is interpreted by a company quite up to its requirements, and will probably draw well all the week.

At Other Houses.

Maine and Georgia will have James J. Corbett in a sparring bout as an attraction at the Fourteenth Street this week.

The remarkable business of 1902 at Palmer's continues.

Francis Wilson is still seen in Erminie at the Broadway.

The Princess Nicotine draws large audiences to the Casino.

The operatic entertainment at Herrmann's is excellent.

In Old Kentucky is very prosperous at the Academy.

The pretty comedy, The Councillor's Wife, continues at the Empire.

The announcement that The Prodigal Daughter will soon be withdrawn from the American has reawakened interest in that melodrama.

The Standard audiences, where Charley's Aunt is seen, are steadily large.

Evans and Hoey have entered upon another week at the Bijou.

The homely pictures of Shore Acres still interest at the Fifth Avenue.

Olat will run at Niblo's for several weeks yet.

An American Duchess has undergone several changes at the Lyceum.

Hagenbeck's trained animals may be seen at Tattersall's, Fifty-fifth Street and Seventh Avenue, beginning on Thursday evening.

Harrigan's Theatre is crowded nightly. The Woolen Stocking proving to be one of the most popular of Harrigan's many popular plays.

This is the last week of Bessie Bonehill's engagement at the Park, where she has made a pronounced personal success.

THE BROOKLYN THEATRES.

Amphion.—Americans Abroad.

Daniel Frohman's Lyceum Comedy company presented Americans Abroad at the Amphion last night. The play attracted a large and appreciative audience. The cast includes Maude Harrison, J. H. Gilmour, J. B. Polk, Helen Kennard, George Alison, Gertrude Rive-Gin, Owen Fawcett, Jane Lathan, Frederic Conner, Una Abell, John Find-

lay, Hope Booth, Vaughn Glasser, Louisa Murray and R. Jones. Next week Roland Reed.

Columbia.—The Second Mrs. Tanqueray.

Mr. and Mrs. Kendal appeared before a crowded house last evening at the Columbia. The Second Mrs. Tanqueray being the play. The Silver Shell will be seen on Wednesday and Thursday nights, and A White Lie will be done at the Thanksgiving matinee. The piece for the Saturday evening performance is not yet announced. Next, John Drew in The Masked Ball.

Park.—The Love Chase.

Julia Mariowe in The Love Chase was the attraction at the Park last night. The young star has a strong support, including Rose Eyring, Walter Hale, and W. A. Weaver. Sr. Twelfth Night will be seen this evening, and Romeo and Juliet is to be given Wednesday evening and at the Saturday matinee. Russell's Comedians in The City Directory next week.

New Empire.—My Aunt Bridget.

A crowded house saw George W. Monroe in My Aunt Bridget last night at the New Empire. Mr. Monroe played his old and familiar role of Bridget McVeigh, and Owen Westford appeared as P. Alton McVeigh. Benjamin F. Grinnell as Jack Tryser, and Alice Johnson and Jennie Dickerson all were well received. Next week, John T. Kelly.

Grand Opera House.—In Old Kentucky.

A packed house greeted In Old Kentucky last night. There will be three matinees this week. George W. Monroe in My Aunt Bridget is the next attraction.

MR. MAPLESON'S VERSION.

Henry Mapleson sends us a communication from Toronto, in which he gives his version of The Fencing Master, which Mr. Mapleson says that he and F. C. Whitney leased The Fencing Master from C. J. Whitney last July. According to the contract it was agreed that C. J. Whitney should decide all matters of business policy, and his decision should be final. The relations between the parties to the contract were to be of lessor and lessee, and they were not to be considered as partners.

Mr. Mapleson then proceeds to elucidate why he is no longer the acting manager of the company presenting The Fencing Master, to wit:

"On Oct. 28 Charles Henry Butler, attorney for Reginald de Koven and Harry B. Smith, took possession of The Fencing Master for non-payment of royalties. Whereupon F. C. Whitney agreed to buy me out, assume all the indebtedness of the company, double Madame Mapleson's salary as star, and in addition return me the \$5,000 of property I had contributed to the concern. These conditions I gladly accepted, and agreed to allow F. C. Whitney to use my name for the balance of the season.

"All went well until Nov. 4, when C. J. Whitney came on from Detroit, took possession of The Fencing Master, and announced himself on the programmes as sole manager and proprietor. He immediately discharged Miss Post, paid her in full, and she left the company the same day. C. J. Whitney engaged J. W. Morrissey as manager, and secured Ellen Parepa to replace Miss Post.

"Mr. C. J. Whitney remained with the company until Nov. 11, when F. C. Whitney arrived on the scene and made a new deal with his father, whereby Miss Post was reinstated. Matters now remain in *statu quo*."

Mr. Mapleson concludes his communication with the declaration that his feelings are absolutely neutral, and that he will do all in his power to assist the present management without assuming any responsibility whatever.

TOWER LEAVES TEMPLETON.

S. Goodfriend, advance agent of the Fay Templeton Opera company, asserts that the report that Miss Templeton is to close her tour is incorrect and that she will continue on the road until the end of the season.

Henry Greenwall canceled Miss Templeton's time in Texas, as he considered her company inferior. Week before last she opened at the Grand Opera House, New Orleans, to \$600, and the business on the week was \$2,200. Manager David Tower has left the organization, and it is now managed by the com. of George B. McClellan, manager of Pauline Hall.

HERNE RECOVERING.

On Monday night James A. Herne fell from a small elevator behind the scenes of the Fifth Avenue Theatre. He has been out of the bill of Shore Acres ever since. It is said he will positively reappear to-night (Tuesday). His understudy, Charles Craig, acted intelligently. The business naturally dropped off because of Mr. Herne's absence from the cast. The drop on Saturday night, for instance, was \$600.

A PIECE OF STEEL.

Among the more prominently announced attractions to go out later in the season is A Piece of Steel, an original four-act play which will go out on tour in January. The company will be a carefully selected one, and will include Little Lillian, one of the most gifted of child actresses and dancers. Special scenery and everything that will contribute to the success of this play is being prepared and arranged for.

NEW, A CRAZY LOT.

James R. Adams, the clown and comedian, has decided to place his pantomimical comedy on the road again next season and is securing good booking for same. The play will be re-written and an entirely new third act, (pantomimical) will be introduced, using new trick scenery. The supporting company will be stronger than ever.

THE SUCCESSFUL DIPLOMAT.

To the Editor of the Dramatic Mirror.

In your last issue there was printed an effusion termed "The Oracle of the Rialto, or, English versus American Actors." This effusion from the first word to the final dot following the writer's cognomen reeked with statements that were entirely at variance with facts, and that were as full of evasions as the proverbial "egg is full of meat," inasmuch as it purported to be a reply to a communication of mine printed in the New York Herald of the 12th inst.

In addition the "reply" (God save the mark!) demonstrated clearly that its "author," or, rather "authors" (I use the plural "authors" understandingly, inasmuch as I am credibly informed that it required the services of a syndicate to answer my article) were inspired not only with animus, but they, him, or it indulged in a number of personalities and unmanly insinuations which proves conclusively that the opinions of many of the unemployed actors and actresses of American birth, whom I quoted in my letter in the Herald, to the effect "that there is a decided antagonism directed against the American actor by his English rival," are well taken and true, that is, if the effusion in your last issue, with its gross misstatements, false impressions, personalities and offensive adjectives is to be accepted as embodying the opinions and sentiments of the average English actor. I am loth to believe that such is the case, however, and I can hardly reconcile to myself a realization that such sentiments pervade the feelings of the many actors of English birth who at the present time predominate among the fortunate employed in our profession. I can scarcely credit that such Kendaistic ingratitude is predominant in the breasts of the average English actor, yet such is the impression conveyed in the "reply" to my letter in the Herald, for I am "The Oracle of the Rialto," so termed by the "Authors" of the effusion which I am necessitated to answer.

If you will permit me, I will endeavor (I say "endeavor" as I am fearful of my capacity after the beating I received in your last issue, from the syndicate) to qualify my assertions, viz. That the syndicate's effusion is full of gross misstatements, false impressions, personalities and offensive adjectives, and I will, with your permission, classify them under their proper headings. But before doing so I desire to state that my article in the Herald of the 12th instant was a verbatim report of opinions expressed by many—alas, too many—unemployed actors and actresses of American birth, and I also desire to state that the opinions and corrections I am about to make are my own, for which I and I alone am responsible.

GROSS MISSTATEMENTS.

The syndicate states that it remembers, and that distinctly, Mr. Edwin Booth's appearances in London in 1880 and in the two subsequent years, and that it also "remembers the appearances in London of John McCullough, of Mary Anderson, of Lawrence Barrett, of Richard Mansfield, of Henry E. Dixey, of Augustin Daly's company, of Lotta, of Minnie Palmer, of Lillian Russell, of Fanny Davenport, and of other American players of repute," and that fair treatment was accorded in each and every instance.

I pronounce this statement to be an absolute series of misstatements, for the following reasons, viz.:

In the case of Mr. Booth the universal London press, with one notable exception, slated his presentation of Hamlet, and in comparing it with Mr. Irving's presentation of the same role made comparisons that were, with one exception, unfavorable to Mr. Booth. Some of the reviews were caustic beyond measure, and indulged in personal applications that unquestionably contradicted the claim of "fair treatment." And this to an actor whom the universal world (outside of England) conceded to be the greatest Hamlet of his age.

In the case of Lawrence Barrett the same thing was repeated, only that the personalities were more pronounced and the monetary losses much greater. Mr. Barrett openly stated that his losses were enormous, and would keep him poor for life to repay them. In point of fact, there are suits still pending against the Barrett estate by the Gilling Company for moneys due the Gilling on account of Mr. Barrett's losses in England.

John McCullough frequently related in my hearing and in the hearing of many who can vouch for this statement, his London experiences and his great losses there, and his related experiences do not bear out your claim of fair treatment, Mr. Diplomat.

The experience of Miss Lotta does not reflect credit upon London audiences, or London papers, Mr. Diplomat, for if ever any one suffered at the hands of press and public it was Miss Lotta Crabtree in London. Your audiences would not permit her to be heard, and most effectually drowned her with noise and howlings, but your critics were heard effectively to Miss Lotta's cost.

The attitude of the press in England to Mary Anderson is a matter of history. They forgot her art, and rang the changes on her "Americanism," "Western burr," "lack of form" and "lack of culture," *ad lib.*, *ad nauseam*, and it was only when Miss Anderson declared her English proclivities, and her stepfather, Hamilton Griffin, purchased property in London and became an English citizen, Mr. Syndicate Diplomat, that your London press accepted her.

The attitude of your London press to Mr. Mansfield, and their caustic criticisms, are of such recent date that I marvel at your temerity in including him in your list of quotations. Mr. Mansfield is still hard at work earning American dollars to send to England to pay for his experience of London prejudice.

Henry Dixey's experience is another bright example of the antagonisms that exist against American representatives. He was booed, drowned out by noise, and almost mobbed,

and it will take a great many good seasons in America to wipe out his losses.

Augustin Daly is now established in London, but how many, Oh, how many seasons, and how many, Oh, how many good American dollars has it taken to do it? And how was the Daly company treated at first, Mr. Diplomat, and what are Mr. Daly's losses?

Minnie Palmer you accepted, eh? What did it cost her?

Lillian Russell had "fair treatment," too. Ye gods! Kindly define the expression.

FALSE IMPRESSIONS.

You state, Mr. Diplomatic Syndicate, and try to convey the impression, that "Mr. Booth made money in England," by announcing, that in a joint engagement with Mr. Irving "more than \$20,000 was received at the box-office before the opening night, and that the engagement was an artistic and financial success." Such was the case. You told the truth, but the success was only on that occasion, and that a joint success, the monetary profit of which would not cover one-third of Mr. Booth's losses in England.

You dwell largely on the success of Mary Anderson and John Sleeper Clarke. Why? Because they are the only successes you can truthfully cite.

You also speak of Miss McIntosh and Miss Vone as successes. You might have added the names of many more American singers who have succeeded in London. Why? Not because they had merit, but because the English are notoriously bankrupt of singers and have to appeal to other countries for good material. No, your acceptance of our singers is a good deal on the principle of the boy who enjoyed the pill—not because he wanted to, but because he had to.

PERSONALITIES AND OFFENSIVE ADJECTIVES.

In your "effusion," my Diplomatic Syndicate, you indulge in a number of personalities and offensive adjectives that were unnecessary, ungentlemanly, unwarranted and caustic. They establish beyond a doubt the animus of your feelings, and your hostility to Americans, and their institutions, and, whoever you may be, you lay yourselves open to the charge of blackguardism, for such methods were unnecessary, and only cads would use them.

You start in by stigmatizing the honest expressions of protests on the part of the unemployed, and in many cases starving American actor, as "the snapping of curs," and you express grief "that such wide publicity should be given to their whining and snarling."

Rather, cuss this, my friends, whoever you may be, when it is realized that their "snapping," "whining" and "snarling" is largely caused by enforced idleness and the usurpation of their places by an influx of English actors.

You make several things at Miss Davenport, and wind up by saying that the "London public resented being told that Miss Davenport would wear real diamonds to the value of two hundred thousand dollars." "Diamonds," you state, "are not a novelty in London. Acting on the stage is better than diamonds." How touching! If "acting on the stage" is appreciated in London it would be safe to presume that your London public would overcome their anti-American prejudices and enjoy the novelty of the advent of a few genuine actors and actresses, even though they are American. And do you not think that the use of diamonds as an advertising medium is a trifle cleaner and more acceptable than some of the methods employed by many of the English actresses (?) who have come here, for instance, their "friendships" with and "approval" of the Prince of Wales is a rather shop-worn expedient that has been used very frequently as a lever, and advertising medium, and we resent it. I have yet to learn of any of our American artists claiming "friendships" with President Cleveland, ex-President Harrison, or with any of our Presidents as an advertising method in London.

You wind up your tirade against American actors by recommending "the rovers of the Rialto to cast the beam from their own eye. Let them talk less and study their art more. Let them abolish cursing and swearing and blaspheming from their stage. Let them abandon their advertising dodges and devote themselves to their business. They will then have a chance of taking a place on the same level with their American born brothers in art, and the English players whom they profess to scorn."

Good God! What class of individuals are ye, Mr. Syndicate, that you should make such recommendations, and what type of dives have you been attending that you hear "cursing," "blaspheming" and "swearing" on the American stage? Let me tell you that never in the entire experience of the American drama has there been one tithe as much profanity used upon the stage as you will find in one ordinary English melodrama, and what are the "advertising dodges" to which you refer, and how do they compare with some of those used by the English actors? As to their talking and devotion to business, why should they not talk and protest against the outrages practised on them by the wholesale influx of English actors who usurp their places and underbid them in every way?

A few more words and I am done. You dwell upon John Sleeper Clarke's and Mary Anderson's success at great length. Why? Because they are absolutely the only two cases in point, and the reason for their successes is due wholly to the fact of their having adopted England as their home, and if history goes for anything, my diplomatic friends, that is the only way an American actor can be successful in England.

As I before stated, I am loth to accept the expressions you have made use of, my diplomatic friends, as being the sentiments of the average English actor. I know many of them, and I have heard many of them agree with my report of the 12th inst. And I also know that the majority of those with whom I am acquainted deprecate and decry your adjectives, personalities, and causticness,

for they are gentlemen. Whoever appointed you to answer my report of the 12th inst., as contained in the New York Herald were ill-advised in the selection of their champion, as you descended to unwise methods, and discourteous acrimony. You displayed some diplomacy in avoiding issues that you could not satisfactorily answer, and you evaded other issues that would score against you. You also showed diplomacy in your bid for currying favor with American managers by accusing me of casting slurs upon them. What do you want—positions or free passes to the theatres? Do you not think that sublime blackguard, Mr. Charles Coghlan, is big enough and old enough to defend himself without your intercession, or do you uphold him in his despicable actions?

There is an old saying to this effect. "In order to be a successful Diplomat, it is essential to be an accomplished liar." You, Mr. Syndicate, are a successful diplomat.

One addendum I should like to make. I made one error only in my report in the Herald. I stated that twenty per cent. of the actors and actresses in this country were of English birth. I find I was mistaken. Statistical tables prove that the influx has reached the alarming proportions of forty-two per cent. By the way, Mr. Diplomacy, your fling to the effect that the Herald gave me notoriety of which I was unworthy, is like the rest of your statements, false in the extreme. The Herald is ready at any time to take my letters, because they embrace facts, and the Herald deems them worthy.

DUNCAN B. HARRISON.

NEW YORK, NOV. 27, 1914.

SARDOU'S LATEST SUCCESS.

Elizabeth Marbury sends to THE MIRROR extracts from *Le Figaro*, *Le Voltaire*, *Gil Blas* and *Le Gaulois*, four of the most influential papers in Paris, to show that Sans-Gene, Sardou's latest play, is an amazing success. Miss Marbury says the receipts of Sans-Gene thus far have been larger than were those of Theodora with Sarah Bernhardt for a corresponding number of performances, while up to the production of Sans-Gene, Theodora had been considered the greatest pecuniary success during a score of years. Seats for Sans-Gene have to be booked weeks in advance, and the play has been sold for Austria, Germany, Sweden and Norway, while Madame Rejane will make a tour in it through Belgium, Holland and Denmark during the Summer. In the Autumn the play will again be put on at the Vaudeville. Moreau, whose name Sardou insisted on having printed after his own on the bills, so as to prevent his numerous enemies of accusing him of using other people's ideas for his plays, receives only a small share of the royalties due to Sardou. None of the Paris papers speak of the play as of a Sardou or Moreau play, but merely as of a Sardou play.

CHARLEY'S AUNT FOR BOSTON.

Charles Frohman's company that is to present Charley's Aunt for an extended run at the Columbia Theatre, Boston, opened at Middletown, Conn., last night. In the cast are M. A. Kennedy, Grace Thorne-Coulter, Bryan Darley, Elaine Elison, Raymond Capp, Marie Greenwald, Louis Dutton, Milie James, Arthur Larkin, Jacques Martin, and D. J. Sherwood. The Mollie James mentioned is a daughter of Louis James. Manager Frohman has placed this company in charge of Frank Murray, who has been transferred from Aristocracy, and who appears elated at being with a comedy attraction again. It is expected that Charley's Aunt will be seen in Boston until Spring, when the Boston company may come to New York, following the company now playing the comedy at the Standard when that company goes to Chicago for the Summer.

MILWAUKEE'S NEW ACADEMY.

The New Academy in Milwaukee, Wis., has been leased by L. J. Rodriguez, one of the most enterprising managers in the West, who will personally manage the New Academy. He is completely renovating the house, and has already begun his bookings through the American Theatrical Exchange for next season. The house will be conducted on the popular-price system, highest price one dollar, and will hold at these prices over one thousand dollars a night. The advent of a new management in Milwaukee will be hailed with rejoicing by all traveling combinations, for they now will be enabled to book that city without being forced into bookings in other cities and towns that are always very bad for the privilege of booking Milwaukee. Mr. Rodriguez has no circuit to hold up.

MATTERS OF FACT.

Harry Conson Clarke is in Chicago, and writes that he is open for a first-class engagement.

Manager F. M. Tiffany has Christmas week, also the weeks of Jan. 15 and Feb. 5 open at his house in Bennington, Vt.

Arthur G. Thomas is successfully looking after the interests of Neil Burgess' County Fair company on the road. Mr. Thomas has an office at 1067 Broadway.

Mina Gennell, a novelty dancer, and the leading soubrette with Charles A. Loder, is being highly commended upon her acting as well as her dancing.

Edward J. Connelly writes that he is about to retire from the cast of Shing Chung.

Herbert Mathews, the manager of the Edgewood Avenue Theatre, Atlanta, Ga., was formerly a member of the firm of Pratt and Mathews, who produced Maurice Barrymore's ill-fated opera, The Robber of the Rhine, at the Fifth Avenue Theatre.

Professionals playing Brooklyn this season will do well to locate at the Mansion House, the address will be found in our advertising columns. During the Summer the house has been renovated, and handsomely refurnished,

Mothers,

when nursing babies, need a nourishment that will give them strength and make their milk rich.

Scott's Emulsion

the Cream of Cod-liver Oil, nourishes mothers and makes babies fat and healthy. Gives strength to growing children. Physicians, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Bowne, N. Y. All Druggists.

and it is now supplied with baths, elevators, and all conveniences. A special feature is an exceedingly handsome dining-room. The house comprises some two hundred and fifty rooms, every one of which is bright and cheerful. The Pierpont House, in Montague Street, is also under the same management. In Mr. J. C. Van Cleef the profession will find a genial and obliging host.

Manager De Coursey, of Arthur Deming's Minstrels, writes that out of thirty-two pieces of their baggage, twenty-seven are Taylor's trunks.

J. R. Clancy, of Syracuse, N. Y., has one of the largest and most complete outfits of stage hardware, and can supply anything in that line. His prices are moderately low. Mr. Clancy has adopted a telegraphic code, which makes it an easy matter to order by wire. This code will be found in his catalogue free upon application.

Elsie Adair and Walter Vanderlip, now members of The Golden Wedding company, will be at liberty after Dec. 1 for farce, comedy or vaudeville. The press of New York and New England have been unanimous in their praise of Miss Adair's dancing. The Portland Express says of her: "If Miss Adair were taken out of The Golden Wedding, it would have fallen flat."

Papinta, a niece of Senator Mitchell, made her initial bow before the Vaudeville Club last evening, and scored a success. She has just concluded a ten weeks' engagement at the Tivoli, in Chicago. She introduces five unique dances that have met with much success wherever they have been seen. She is well known in Europe as a dancer of rare ability.

George W. Denham, the clever comedian, who has been in the support of a number of well-known stars, is disengaged. All communications should be addressed to him in care of Ford and Denham's Billiard Room, Hotel Lawrence, Washington, D. C.

J. A. Darnaby, who is connected with Buffalo Bill's Wild West Show, is arranging to tour the talented comedienne, Marguerite Darvil, presenting the musical farce-comedy, A Bright Idea. Mr. Darnaby has engaged a strong supporting company, and will only book the South and West.

F. R. B. care this office, wishes to engage a clever singer and dancing soubrette on the M. I. S. order for his romantic drama. Applicants should state lowest salary.

Gus P. Thomas, who was a member of the Annie Ward Tiffany company, left that attraction to sign with A Trip to Chinatown, in which he will play his old part.

The postponement of the tour of Mervyn Dallas was due to serious illness, causing him to cancel all his dates from August to Nov. 25. He has just recovered, and opened at Holyoke last night in the leading character in The House on the Marsh, a part which he has enacted over 1,300 times in this country and Great Britain.

Managers Gilbert and Lynch, of the Russwin Lyceum at New Britain, Conn., have the weeks of Dec. 14 and 15 open, also Christmas and New Year's Day. The Russwin is one of the handsomest theatres in New England and the management will play nothing but strictly first-class attractions. They are represented in New York by Klaw and Erlanger.

Little Annie Laughlin, who scored an instantaneous hit as Eva in the Uncle Tom's Cabin company, headed by Peter Jackson, is at liberty for next season. Her services are under the exclusive management of the Packard Dramatic and Musical Agency, to whom managers should apply for this little artist.

Ella Wesner, in her new departure, "The Tailor-Made Girl," more than sustains her wide-spread reputation as the greatest of women male impersonators. She is an artist in her line. Mail can be addressed in care of THE MIRROR.

The Cortina School of Languages at 111 West Thirty-fourth Street, will teach Spanish, French, Italian in twenty lessons. The Cortina method is acknowledged to be one of the simplest and gives the pupil a thorough knowledge of languages in a very short time.

Notwithstanding the rumors to the contrary, Eugene O'Rourke, in The Wicklow Postman, has not closed his season, and has no intentions of so doing. He has done remarkably well pecuniarily, and the play is said to be a "go."

F. E. Cooke, late of the Edwin Arden, Annie Ward Tiffany and The Burglar companies, has established a theatrical hotel at No. 5 Davis Street, Boston, Mass.

Opera House, Schenectady.

Handsomest Theatre in New York State. Every modern improvement; ground floor seating \$800. Convenient to all principal cities. A few open dates to first class attractions only. Liberal sharing terms.

C. H. BENEDICT, Manager.

IN OTHER CITIES.

PROVIDENCE.

Sardou's new play, *Americans Abroad*, was presented for the first time in this city by the Lyceum Comedy Co., at the Providence Opera House 20-21 and was received with much favor. The play was in able hands and staged well. Carl Turner, who made a decided impression among our theatregoers last season for her artistic work with John Stetson's Co., appeared at this house 20-21 supported by her own Co., in *Le Demi Monde*, or *The Edge of Society*. Miss Turner gave an excellent interpretation of the adventures and demonstrated that she is a very capable actress. Good support was given by Harry St. Maur, Charles J. Richmond, Julian Carter, F. Finch Smith, H. Sullivan, James Hill, Mrs. Ashford Griffith, Lillian Lawrence, and Jean Chamberlin. Good business. Mr. and Mrs. Kendall in repertoire make their first appearance in this city 21-22. The advance sale is unusually large and a brilliant engagement is assured. *Farina* Hall Opera Co., in *The Honey-mooners* 27-Dec. 2.

At Keith's Opera House 20-21, Annie Ward Tiffany presented Lady Blarney to good houses. A Co. of capable people supported the star. N. S. Wood in *Out in the Streets* and *Orphans of New York* 27-Dec. 2.

Manager Lothrop gave an excellent bill at his house week 20, and large audiences attended. The *Light on the Point* was the attraction and was admirably staged and well acted by members of the stock Co. E. F. Sullivan had the strong heroic role of Jack Mitchell, the Nantucket fisherman, and his portrayal was one of the cleverest seen here. He was ably supported by Viola Hancock, Max Prindle, Francis Carpenter, Fred Blanc, J. F. Byrne, W. J. Danvers, B. D. Hood, T. H. Gray and James Healey. Florence Hamilton and stock Co. in *Hessie's Secret* 27-Dec. 2.

The Boston Novelty Co. furnished a very good variety entertainment for patrons of the Westminster 20-21. *Walter and Field* Co. 27-Dec. 2.

The second concert in the series of the Boston Symphony Orchestra, Emil Paur, conductor, took place at Infantry Hall 22. The soloists were Franz Kneisel and Alvin Schroder. A large and cultured audience attended, and the programme was one of unusual excellence.

E. C. Towne, tenor soloist, formerly of this city, who has been singing with Seidl's orchestra, visited here last week.

Martha Conway, of Lothrop's stock Co., will shortly be seen as *Parthena* in a production of *In-gomar*.

Colonel Robert G. Ingersoll will lecture on *Shakespeare* in Blackstone Hall evening 17.

Annie Ward Tiffany, during her engagement here in Lady Blarney, presented a small piece of the "Harvey Stone" from the Irish Village at the World's Fair. Each piece was in a small case, and made a very novel souvenir.

HOWARD C. RILEY.

BALTIMORE.

The New South, which received its original performance at the Academy of Music last season, returns to us with a much-changed cast and a somewhat altered play. The character of the negro hero, as played originally by James A. Morris, has been greatly enhanced, and not at all to the advantage of the play. The general as played by Scott Cooper is a masterpiece of clever acting, and the Doctor, in the hands of George W. Leslie, is equally as acceptable as he was last year when acted by Harry Denmark. Mr. and Mrs. Crisner have been out of that skill and repose which lends charm to their work. Among the others in the cast are: W. H. Mason, Jr., M. W. Collins, F. Fraser, E. A. Adams, Ella Wood and Kate Vining.

Mr. Willard and his excellent Co. presented *The President's Love Story* to a large and enthusiastic audience at the Academy of Music last season. At the Grand Opera House, Frederick Ward and his Co. presented *The President's Love Story* to a large and enthusiastic audience. The opening performance being given by a large audience, and gave a very good presentation of the play.

The *Victorian Detective*, a melodrama by Captain J. H. McAndrew, formed the attraction at the Broadway Theatre. The scene of the play is laid in Buffalo, and details the case of a young girl of good name who was incarcerated in an asylum for the insane in order that an inheritance might be gained by her persecutor. The author claims for the story a foundation in fact, in a case that occurred in Buffalo not long ago. In the Co. are: Leslie Gault, Dave Wastley, Thomas N. Murray, Harry W. Collins, M. B. Chesie, Pauline Markham, May Mortimer, and Lillian Moore.

At the Grand Auditorium, the Russell Brothers gave a very good variety performance, assisted by a large Co.

The South Before the War proved a drawing card at the Grand Opera House.

Frederick Ward has his two sons with him: one as treasurer of the Co., the other playing.

George W. Leslie, who is quite a favorite here, received considerable entertainment during his visit.

The professional matinee at Harris' Academy of Music of "The New South" was attended by nearly all the members of the profession in the city.

WILLIAM J. O'BRIEN, JR.

LOUISVILLE.

Galatas, Prof. Fuhringer's opera, was sung at Mackenley's 20-21. The cast was: Thomas Slaughter, M. O. Riley, Mrs. Thomas Slaughter, and an amateur cast gave an acceptable rendition of the musical work of the musical director at Mackenley's. The house will be closed week of 20, except 21, 22, when A. M. Palmer's Co. will present *Yesterday, a Pair of Spectacles*, and *Captain Swift*.

Another Boyd closed a good engagement at the Masonic 21. The Country Square success. The Old Homestead, in that it gives Mr. Boyd the part of a large-hearted countryman. Charles A. Kroos, the author of the play, is with the Co. playing a part.

John L. Sullivan opened at the Masonic 20 to a very large house. The champion pugilist appears to advantage as Captain Harcourt. Edie Elder 21 in her new play *Doris*.

Thomas K. Murray, supported by Ada Bothner and a capable Co., all week commencing 20 at Harris' in *The Voodoo*. It is a rollicking farce-comedy of the most kind. *Bessie Kendall* in *The Substitute* 27.

A Kentucky girl, with Sadie Hanson as the star performer, drew good houses at the Bijou 20-21. The piece is highly emotional, and the part performed by Miss Hanson is admirably suited to her.

Rice and Barton opened in *Razle Dazle* at the Buck 20. A. Bellman, George Staines and other clever people aid in making up an excellent bill.

The London Theatre Specialty Co. 20-21.

The Auditorium management has canceled the Nordica Concert Co. contract for 20. The next event at the Auditorium will be *Urania*.

Harry Klaw spent several days in town recently. He reports excellent business in the Southern circuit.

John Desimich, for many years stage doorkeeper at various Louisville theatres, died 17. He was a man well liked by his associates.

It is said that Thomas Slaughter will return to the operatic stage next season. He claims he has an offer from J. M. Hill to sing in *The Algerian*.

CHARLES D. CLARKE.

DETROIT.

At the Detroit Opera House week of 20-21, Hoyt's *A Trip to Chinatown*, large houses.

Harry Williams in *Kate Emmett's* *Walls of New York* did a B. O. business at Whitney's Grand Opera House. Marie Tary and her Grand Opera Co. begin a three-nights' engagement 21.

at the Lyceum in *Il Trovatore*, *Carmen*, *Lohengrin* and *Faust*.

Nellie McHenry is at the Detroit Opera House in *A Night at the Circus*.

The Komany Kye will open a week's engagement 27 at Whitney's Grand, and Stuart Robson in *The Comedy of Errors* begins 30 at the Lyceum.

F. K. STRAUSS.

BUFFALO.

Russell's Comedians in *The City Directory* opened at the Academy of Music 20 to a crowded house. Mr. Russell remained in Pittsburgh, where he is attending his wife, Amelia Glover. Dan Daly is by far the star of the combination at present and is being played by William Cameron. Chaucer (off) returns next week in *Mourning*.

Frederic Stevens in *Wang* opened at the Star 20. The present management of the Star contrasted with its predecessors only corroborates the fact that courtesy and politeness are requisite in the management and control of theatres.

At Music Hall W. H. Brennan had better judgment than many people supposed. The German Bands from the Midwest played to the capacity of the house three nights with two matinees. Buffalo has a large German population, and they were patriotic and turned out in goodly numbers. As the songs of Fatherland were introduced here would be seen waving in the air and most enthusiastic and appreciative applause would follow.

The Operator, a most exciting melodrama, introducing twin brothers, one as hero, the other as villain, made a big hit at the Lyceum this week. Next week, Gus Hill's *Novelties*.

The Roman Kye has not been heard of in this locality for some years, but it boomed up this week with Charles Mitchell as a special attraction at H. R. Jacob.

Manager Robinson's Opera Co. is doing a great business at the Music Theatre.

Bonnie Thornton is still the favorite at Shea's Music Hall. An excellent vaudeville troupe fills in the remainder of the evening.

REET HART.

KANSAS CITY.

The Old Homestead found a warm welcome at the Coates 20-21. The cast, headed by Odell Williams, was excellent, and the singing of the quartette heartily enjoyed. I. K. Emmet 20-21.

Howe and his Co. opened to S. R. O. and played to a house of large houses 20-21. Monte Carlo 20-21.

The Silver King, with a good Co., led by Carl A. Hansen, and found interested audiences. Business good. The *Hustler* 20-21.

The Tornado drew fairly at the Gellies 20-21. Our old friend, Jack Lodge, who guided the old Midland Theatre through a tempestuous season when it had more mercurial luck, led the orchestra chairs, had charge of the Tornado. He's wife, Mamie Katie, is with him.

A good-sized audience greeted Scatchi at the Auditorium 20.

Leiter-Pitts in *Prosperity* was presented by I. K. Emmet, Jr., at the Coates 20-21 to fair houses. Sinbad 27-28.

Monte Carlo drew fairly 20-21. The Rainmakers 20-21.

The Hustler attracted good houses to the Ninth Street Theatre 20-21. John Kernell, Mollie Thompson, and a good lot of specialty people made the fun lively. *The White Slave* 20-21.

Manager Clark, who heads the Ninth Street, denies that he will leave it. Olie Hagan, of St. Louis, was after it.

Jolly Old Chums had a moderate attendance at the Gellies 20-21. *The Fast Mail* 20-21.

FRANK B. WILSON.

CHARLESTON.

Theatregoers found no lack of attractions at the local playhouses last week.

At Owens' Academy of Music Siberia received its first performance here 15 to moderate business. *Black and White*, and *Scenery* were adequate. *Margie Cline* and *The Federal Father* made their initial bows 15 to good Saturday night house. The *Minstrel* "Throw Him Down McCreary" was vociferously received. Blanche Chapman Ford was warmly greeted upon her appearance after many years, and the wonderfully natural acting of Little Irene Ford and her Co. drew a great deal of admiration.

For the engagement of *The Black Crook* 20-21, Manager Keogh found it necessary to get out the S. R. O. sign, it being the first appearance of this performance embracing all the features of the original New York production, and is easily the handsomest spectacle that has ever made the tour of the South.

The engagement of the Grand Opera House 20, after a week of paying business. The Co. is one of the best that the theatre has ever brought out, and their repertoire is made up almost entirely of operas new to this section.

Katie, booked for 20-21 at the Grand Opera House. Manager J. W. Sargent was in the city last week, and promises that it will be a rare treat.

R. M. SOLOMONS.

ST. PAUL.

At the Metropolitan Opera House *Macbeth*, supported by his Sargent and an excellent Co., presented *Macbeth* 20-21. As You Like It, *Mary Stuart* 20-21 to good-sized and very good audiences. Robert Downing presented *The Gladiator*, *Virginia*, *Damon* and *Pythias*, and *Richard the Lion-Hearted* 20-21, opening to fair-sized houses. *Crust of Society* 20-21. *A Trip to Chinatown* 27-28.

At Lett's Grand Opera House a clever Co. presented *The Still Alarm* 20-21, opening to good houses. *Van Valon* 20-21.

At the People's Theatre *The Streets of New York* was presented by the stock Co. 20-21, opening to good houses.

Katie Kennett is quite a favorite with St. Paul theatregoers. On last Thursday evening she was presented with a handsome floral offering from the retail clerks of the city. On Saturday evening she received a beautiful floral pillow with "Emmett" prominent in dark flowers in the center, the gift of her many friends and admirers in the Independent Order of Odd Fellows, who are accompanying her in presenting the best work of the order.

George A. Kingsbury, business manager of Von Yonson Co., is in town. Mr. Kingsbury was formerly treasurer at the Grand, and is known as a hustler in business.

GEORGE H. COLGATE.

INDIANAPOLIS.

At the Grand Opera House, Felix Morris 20-21, good business. *German Theatre* Co. 20-21. *Voces* 20-21. *Lewis Morrison* in *Faust* 20-21.

At English's Opera House *Carleton Opera* Co. 20-21, attracted a good-sized audience to the opening of their season in this city. *A Noting Match* 27-28. *Edie Elder* 20-21.

Good houses greeted *Gilbert and Kate Byron* in their new play *The Heart of Africa* at the Park Theatre 20-21. *The Showman* 20-21. *Rents Santley* 20-21. *A superior variety comb.* *draw large audiences at the Runtze Theatre* 20-21. *Fred Waldman's Specialty* Co. 20-21.

A. A. ROSS.

MILWAUKEE.

The theatregoing public seem to be in a lethargic state from which it is impossible to arouse them, even so strong an attraction as *Richard Mansfield* failed to draw only fair houses at the Davidson week of 20. Mr. Mansfield presented his entire repertoire in his usual brilliant manner. The bill left behind him next.

McCarthy's Minnapi played a light week at the Bijou 20-21. *Harvey Ferguson* is a grotesquely funny actor, and *Marquette Ferguson* dances with the same dash and skill.

The May Shaw Specialty Co. played fair-sized houses at the People's.

Manager Brown, of the Davidson, accompanied by Treasurer Redington, left to-day for New York.

Joe Paine Smith was around last evening bidding good-bye to his friends. He leaves to-day to enter the service of Manager Litt's Old Kentucky Co. now playing at the Academy.

Palmore and West's Monte Carlo is the Thanksgiving attraction at the Bijou.

Charles K. Harris ("After the Ball") returned home this week with his bride. Mr. Harris looks as happy as any man in town.

E. J. McDONALD.

WASHINGTON, D. C.

E. H. Sothorn as usual drew largely at the National with his new drama, *Sheridan*. Both the play and the player, and the clever people supporting him, received every evidence of commendation. But one thing has, however, served to mar the performance of this play. It comes something in the nature of a reflection upon the intelligence and chic of the audiences that patronize the National, that it should be regarded necessary on the part of a stage manager to accompany such a play with "slow music."

This sort of business is regarded as a most unfavorable one by the habitués of this theatre. This sentiment has been voiced in my correspondence many times during the past few years.

The big auditorium at Albion's was pretty well filled throughout the week with the *Coghians* in *Diplomacy*. The Co. supporting is one of the best capable and evenly balanced that has been in Washington in many seasons.

Of course the Country Fair filled the Academy of Music every performance during the week. Just landed made a success at the Bijou Theatre.

At the Lyceum, the *Metamorphosis* Specialty Co. 20-21. It has been stated here this week that Rose and Charles Coghlan will shortly separate. Mr. Coghlan retiring from the Co. on Dec. 2, when the *Diplomacy* ends in Baltimore. It is denied that Mr. Coghlan's recent marriage had anything to do with his action. It is rumored that Maurice Barrymore will take his place, but this report has been denied. The Coghlan Co. gave its first full rehearsal of *A Woman of No Importance* in this city, afternoon of Dec. 2, and will have its premiere on the evening of Dec. 21 at the Fifth Avenue Theatre, New York.

EDWARD OLIPHANT.

DENVER.

The week of 20-21 opened well at the New People's and Labor with melodrama at each house. The *Brother* was well received, and there are no announcements as yet of what is booked for the name of M. B. Leavitt, as sole lessee, heads all advertisements.

At the New People's *Dore Davidson* and *Ramie Austin* remained another week, and put on *By the World Forgotten*. They drew large houses, and successful production of the melodrama. In this class of plays the stars could hardly be improved upon. *Guilty Without Crime* Co. 27-28.

At the Tabor *The Span of Life* was presented. *Peter Dailey in A Country Sport* 27-28.

There will be a benefit 26 at the Broadway for the *Star* Orchestra, the men who used to play at the Tabor. The leader has received an offer from an amusement manager in North Africa, and is likely to take his band there.

W. P. FRANKLIN.

MINNEAPOLIS.

A good-sized audience witnessed *The Crust of Society* 20 at the Grand Opera House. *Daniel Sullivan* 27-28.

Katie Emmett in *Killdeer*, with its wealth of new and pretty scenery, opened her engagement at the Bijou Opera House 20 to good business. *Still Alarm* 27-Dec. 2.

James Whitcomb Riley and Douglas Shirley gave readings from their works at the Lyceum Theatre 20 to a large and well-pleased house.

Manager J. E. Conklin, of the Grand, left 20 for Chicago on business connected with his twin theatre.

R. C. CAMERON.

CHICAGO.

At Ford's Theatre the *Robin Hood* Opera Co. in *Robin Hood* and *The Kismet* drew fair business 20-21. Walker Whitely and Hamlet Hamlet won hearty commendation for his conscientious efforts in these parts though he was handicapped by a very indifferent Co.

At the Fifteenth Street Theatre Charles A. Leder, the German comedian, and a bevy of shapely girls, made a pecuniary success in *Oh, What a Night!* 27-28.

J. R. RICH-WALL.

NEW YORK CITY.

A Flag of Truce did satisfactory business week of 20-21 at the Academy. The melodrama abounds in starting scenes and the Co. is capable. *The New South* 20-21.

Martin Hayden did fairly well at the Opera House 20-21 with *Heid in Slavery*. Later on 27-28.

L. O. F.

CANADA.

HALIFAX.—A BUNNY OF MUSIC (H. R. Clarke, manager). Stock Co., composed primarily of members of Arthur Rehan's Co., who have been touring Canada, concluded a two weeks' engagement in *Oliver Byron* plays 18. The Co. appeared to large business, but they were not adapted to that style of plays, and a couple of rehearsals was not sufficient for the presentation of these pieces, and as a result they failed to make a place at the theatre, and business was only fair. They made a change the last two nights, presenting *Waxed Poodles*, and had they produced this style of pieces from the outset, the engagement would have been a lucrative one. James H. Hackett, who has the leading roles, has become a great favorite. His burlesque *Carmenita* dance would be worthy a place at some of the principal vaudeville theatres. Lotta Lynne also made a success. She is handsome, dresses with neatness and taste, and is a clever actress. *Eleonora Barry* also gave a delightful performance.

MONTRÉAL.—A BUNNY OF MUSIC (Henry Thomas, manager). *The Kismet* Opera Co. opened to a good-sized audience in the *Metamorphosis* 20-21. *QUEBEC*—THEATRE SPARROW and Jacobs, managers: Robert Hilliard and Paul Arthur opened in *The Nominer* to fair business 20-21. *Paul Kanvar* 20-21.

THEATRE ROYAL, Sparrow and Jacobs, managers: Lily Clay Burlesque Co. opened to good business 20-21. *Scotch Brothers* in *The Operator* 27-28. *THEATRE FRANÇAIS* 20-21. *FRANÇAIS*, managers: La Petite Marie, *Une Menage Parisien* and *Boccaccio* 20-21.

QUEBEC.—A BUNNY OF MUSIC (J. E. White, manager). *The Montreal French Opera* Co. appeared in *La Mascotte* and *La Petit Duc* 20-21, to packed houses. *The Rambler* from *Clare* 20-21. *THEATRE ROYAL*, A. Fiset, manager: *Blanche de la Sablonnière* in *French Repertoire* Co. played to big business 20-21.

LONDON.—THEATRE (A. E. Rode, manager). *The Gilbert Comic Opera* Co. 20-21, fair attendance. Arthur Lloyd and his Co. of English players gave unsatisfactory performances to poor houses 27-28. *The Marie Tary* Grand English Opera Co. 20-21 in *Il Trovatore* drew a very fashionable and crowded house. *The Hair* *Dravati* Co. 20-21.

TORONTO.—JANIS.—OPERA HOUSE (O. R. Shepherd, manager). *Laura Schriener* in *Metamorphosis* in the *Pending Master* opened to an immense house. *Fred Solomon* (who joined the Co. here) as *Paquin*, created no end of amusement, and kept the audience in good humor whenever they came on the stage. *Richard Reed* 20-21. *TORONTO OPERA HOUSE* (J. H. Morris, manager): *Robbie Gaylor* as *Sport McAlister* drew crowded houses night 20-21. *Marie Griffith* made quite a hit in her solo dance. *The Black Crook* 27-28. *A BUNNY OF MUSIC* (O. R. Shepherd, manager): *The Black Crook* 20-21, good business. *The Devil's Mine* 27-28. *Fred C. Whittier*, of the *Whitney Circuit*, is in town this week.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE.—OPERA HOUSE (Fred M. Kraus, manager): *Macbeth*, *Bob Taylor*, of Tennessee, lectured 14; good house, despite inclement weather. The lecture, "Paradise of Poets," is excellent. Aaron H. Woodhull, Uncle Hiram, bookseller 20-21, failed to appear. James B. Mackie 20; Kate Clayton 27.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): *Macbeth*, *Macbeth* 20-21; excellent business. *Georgia Minstrels* 18; poor house. *Grimes' Celtic* 20-21.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): *Hermione* 20-21; good business. *Dr. Bill* 27-28 and matinee; fair business.

MOBILE.—THEATRE (J. Tammann, manager): *Dr. Bill* 20-21; *Georgia Minstrels* 27; *Friend Felt* 20-21; and *Hermann* 20; all to good business.

MONTGOMERY.—THEATRE (George F. McDonald, manager): *The Prodigal Father* was presented to a good house 20. *Macbeth* 20-21; *Friend Fritz* at matinee and evening to fair audience 20. *Far Temptation* 20-21. *Opera House* (F. McDonald, manager): *The Hidden Hand* was presented to a small audience 20. *Richard and Pringle* 20-21. *Georgia Minstrels* 20-21 to a good house 20.

ANNISTON.—NOBLE STREET THEATRE (W. A. Camp, manager): *Field's Minstrels* 20; fine house. *Prodigal Father* 20.

TUSCALOOSA.—ACADEMY OF MUSIC (Bradley and Miller, managers): *Dr. Bill* 20; fair business. *Richard and Pringle's Georgia Minstrels* 20; very large house.

ARKANSAS.

PIKE BLUFF.—OPERA HOUSE (Henry Bernhart, manager): *The Masked Ball* 20-21; large business. *Al G. Field's Minstrels* 20; satisfactory business. *Alton Nobles* in *Paradise* to a well-pleased audience 20-21. *ITEM*: The Elks Club gave a reception to Al G. Field's and Co. which was largely attended 15.

NEWPORT.—THEATRE (W. Woodford, manager): *Patti Rosa* in *Dixie* 14; big house. *Al G. Field's Minstrels* 15; largest house of the season. *Alton Nobles* 22.

LITTLE ROCK.—CAPITAL THEATRE (C. A. Le Conte, manager): *Patti Rosa* in *Dixie* 14; good business. *Al G. Field's Minstrels* 15; large business. *Alton Nobles* in *Paradise* to a well-pleased audience 20-21. *ITEM*: The Elks Club gave a reception to Al G. Field's and Co. which was largely attended 15.

Address 77 West 87th Street, N. Y.

COLUMBUS THEATRE BURNED.

Fire was discovered in the Henrietta Theatre, Columbus, O., at 8:15 o'clock on Friday night, and in less than two hours this house, the Chittenden Hotel and Auditorium, and the Park Theatre had been destroyed. Felix Morris was playing at the Henrietta, and the orchestra had just finished the overture when the fire was discovered and the audience left the house. Mr. Morris' company, who were dressed for The Paper Chase, were informed that the theatre was fire proof, and they consequently made no effort to remove their wardrobes. Soon the fire involved the stage, and the company were compelled to escape hastily in their stage attire. The fire destroyed the hotel and spread to the Park Theatre, where Gray and Stephens were performing. This company lost much of their property also. The Henrietta Theatre had just entered upon its second season. It was owned by Henry Chittenden, who had also built the hotel and auditorium adjoining. The Park Theatre, a wooden building, was owned by a stock company. The loss on the Henrietta Theatre and the other Chittenden property is about \$500,000; on the Park Theatre about \$10,000. The engineer of the Henrietta Theatre lost his life while attempting to save some of the properties. Both theatres were under the management of Dickson and Talbot, of Indianapolis, who carried little or no insurance and will lose considerable.

MARTINOT'S EIGHT COSTUMES.

Sadie Martinot began to rehearse as Suzette in The Voyage of Suzette at the American Theatre on Monday. To a Mirror reporter she expressed herself delighted with her part.

"I shall wear eight costumes," she said, "and my days are spent in selecting and designing them. Captain Alfred Thompson is making the plates for all the costumes, but I am given wide latitude in the matter of the making of my own gowns."

"I shall appear in turn as a poor country girl, a blushing bride, a character part, a prima donna, a Harlequin, a girl in a circus, and Columbine. In the last act I am to sit in a golden chariot and drive four milk-white horses."

"The second act is a fancy dress ball. I have not yet decided whether I shall appear in it as Diana, as a siren, or as a leopard."

"I am most happy to be again in New York. The management of the Boston Grand Opera House stock company offered me very liberal terms to continue as their leading lady, but there is no place, after all, like New York. Amen."

DANIEL SHELLEY'S BENEFIT.

Daniel Shelley is to have a benefit at McVicker's Theatre in Chicago on the afternoon of Dec. 7.

The benefit is under the auspices of Medina Temple of the Mystic Shrine, of which Mr. Shelley is an old and popular member. There are 1,000 members, and nearly all of them are expected to take tickets. J. H. McVicker and Joseph Jefferson have subscribed \$50 respectively for a box at the benefit.

The entertainment committee are Frank M. Luce, John E. Norton and Bob Johnson. In their letter to Mr. Shelley the committee emphasized the fact that it is the wish of the Shrine to do something for him in return for his services in behalf of numerous benevolent enterprises during his eight years of theatrical management in Chicago. A monster bill will be offered, as almost all the companies appearing in Chicago next week have offered their services for this benefit.

BLUE GRASS PROSPEROUS.

Branch O'Brien, writing from Decatur, Ill., says: "I am more than pleased over the way Blue Grass has been and is being received. Time is being offered me from all over the country. You may be surprised when I tell you that by to-day's mail (Nov. 24) I received an offer of a week each at prominent houses in Chicago and Cincinnati, but was compelled to decline both, as I never cancel any date if I cannot do it with the local manager's sanction. At the same, I feel flattered by such offers, and it gives me pleasure to accord much of the success of Blue Grass to The Mirror. As an advertising medium in letting local managers know what is on sale, it is without a rival. Every day brings requests for time, and only this morning I received a second batch of letters forwarded from the American Exchange. If I could accept all offers, Blue Grass never would take a vacation. I look forward to our Southern tour with great interest."

THE CHILDREN'S FESTIVAL.

The Stage Children's Christmas festival this year will be made as jolly as usual. All the tots will have presents, none will be neglected because of the bad times. Aunt Louisa Eldridge tells The Mirror that donations of money are coming in rapidly, although the committee's appeal has been issued but a short time. Eldridge T. Gerry—who shows his Dr. Jekyll aspect every year in connection with this celebration—has sent his cheque for \$50; Henry Irving has contributed \$25, and Henry E. Abbey \$25.

A FUNERAL CAR WHICKED.

The remains of Charles Andrews, proprietor of the Andrews Opera company, who was run over and killed on the railroad track at Morrison, Ill., on Nov. 17, were taken to Mankato, Minn., on Nov. 20 for burial. En route the funeral car was wrecked by a rear-end collision, and George Andrews and C. L. Adams, both members of the company, were injured. George Andrews had two ribs broken, and Mr. Adams sustained severe internal injuries. Both are at the Saukpaugh in Mankato.

SAID TO THE MIRROR.

W. M. WILKINSON: "Zamar, the new play produced by Alexander Salvini, is an unmistakable success. Why is it, then, that he does not open his engagement at the Star with it? Because it needs more rehearsing. He will appear in it in New York in a few weeks."

CHARLES FROHMAN: "Shenandoah has been off the boards for a season. But it will be revived next winter. I have notified Bronson Howard to that effect, and Julius Cahn is looking time for it."

AUGUSTUS PITOU: "I have bought a play written by William C. Hudson. Its action is in New York State. I think so well of it that I shall produce it at once—in spite of hard times."

HARRY P. MAWSON: "I am not ashamed of the fate of A Fair Rebel. I shall never write another war play, though. They are played out. The Mirror gave the recipe for one last week. A hole in the ground through which the hero escapes. Then again many cities do not appreciate them: Milwaukee, for instance, with its German population. My new play, New Orleans, is a dramatic spectacular drama. I have evolved another piece, Business and Politics."

HARRY DAVENPORT: "I have left the ranks of the unemployed. I am rehearsing in The Voyage of Suzette."

ESTELLE CLAYTON: "I am negotiating for the sale of my recently completed opera, The Viking."

FRANCIS WILSON: "Some day I will show you my autograph album. It contains sentimental statements by celebrated people of all nationalities and vocations."

NAI ROSE: "Since I advertised in The Mirror that Della Fox is to star next season under my management, I have received a desk full of applications for positions in the company. It is tiresome to open the letters and pathetic to read them."

FRED STENSON: "Julia Marlowe will make an addition to her repertoire. It is a one-act play. Its title is Chatterbox. Its author is Ernest Lacy, of Philadelphia."

CHARLES CHATTERBOX: "I have been in Philadelphia with the Schaeffer Family. I am now in New York for the season of the Metropolitan Opera company. I feel no effects of my recent severe illness."

CHARLES ALBERT BYRNE: "Do I deny that the plot of The Princess Nicotine is taken from De Alacon's story. The Three Corners Hat? Certainly not. It is a self-evident fact."

MAY ROBSON: "Why is it that when I appear as the grass widow in The Conciliar's Wife, my front hair is brown and the knob at the back is white? That's the way it is with these English women of the middle class: they dye their front hair, which they can see in the mirror, and leave the rest *au naturel*."

H. C. MINER: "I deny that I have engaged Mabel Amber to replace Katherine Grey in Shore Acres. I have had no idea of engaging Miss Amber, and she has made no application to me."

CARLETON WELLS: "The House on the Marsh has marvelous vitality. It ran for hundreds of nights in England, and has been toured twice in this country. It is to be revived again. I shall play the leading part, Jim Woodfall, under the management of Mervyn Dallas."

FRANK R. BENNETT: "I make it a rule never to touch strong liquors when I am on the road. Of course, it is dry work. It will be especially dry work this season as I am in the advance of On the Sahara. By the way, the piece does not derive its name from the great desert. The plot deals with a strip of land in New Jersey, which is nicknamed The Sahara."

RANSAY MORRIS: "I have signed to go in advance of John Drew. He is now rehearsing his new play, The Butterflies, by Henry Guy Carlton."

HARRY VAUGHAN: "I have resigned my position as manager of Carrie Turner. I reached New York on Saturday. Belle Archer, who was in advance, has also left. The trouble was that Harry St. Maur wanted Miss Archer not only to do press work, but also to do everything else that falls to the lot of an advance agent. He ordered her to go to Rochester. As I was the manager and he simply the stage director, I countermanded the order. Then there was a fuss, so both Miss Archer and I have left. I believe she is now at Rayonne, N. J., with her father. She intends to star soon."

FIRED AT THE MANAGER.

A young man, well-dressed and evidently well furnished with money, who had followed the Fay Templeton Opera company from this city and nightly occupied a prominent box at its performances, and who had come to be known by the members of the company as "Mr. Barnes of New York," caused a sensation in Atlanta, Ga., last Tuesday night. He had been unable to get a box, as usual, and was found sitting on a railing near the stage door, through which he had cut a hole. Manager Herbert Mathews of the Edgewood Avenue Theatre accosted the young man here, when he was attacked by the fellow, who finally shot at him and escaped in the darkness. The ball from the pistol passed through Mathews' coat, and was stopped by a bundle of letters in his pocket.

THE NEW TAUNTON THEATRE.

The new theatre at Taunton, Mass., has been doing an excellent business the past five weeks. Mr. Harry F. Jordan, the manager, protects combinations to a very great extent by presenting to the public but three performances each week, and, as a rule, on Monday, Wednesday and Friday. Taunton has had a business all this season which has surpassed the business done at any theatre in that section of the New England States.

REFLECTIONS.

Charles Frohman ran over to Philadelphia on Thursday to take a look at Aristocracy.

Errol Dunbar and Verner Clarges have left the cast of Olaf at Niblo's.

Tina and Edith Arnold, two soubrettes, have formed a double team. They are doing a sketch called Fun in a Dramatic Agent's.

Among the many "turkey snap" companies organized for Thanksgiving Day only, are those under the management of J. J. Kennedy and Frank Norcross.

Bebe Rial has ended her engagement with Across the Trail. The company will reopen at Kingston, N. Y., on Thursday.

There will be new scenery and costumes in the hundred-and-fiftieth performance of 1492 next Monday night.

Carroll Johnson has engaged for his support Mrs. Fred. Hooker, Georgie Burt, Charles Manley and Charles Boyd.

Max Knauer, the musical director, will end his season with Gus Williams on Dec. 9.

Edith Totten opened her season at Middletown, N. Y., on Thursday.

Charles Pratt, formerly manager of Emma Abbott, has taken the Coleman House. H. H. Pearson failed to meet his obligations, and Mr. Pratt, who had a mortgage on the furniture, bid in the lease and fixtures at the foreclosure sale. Mr. Pearson has been engaged as manager of the hotel.

The Wednesday matinee of 1492 at Palmer's will be a regular thing. It is inaugurated this week to relieve the pressure on the Saturday matinees.

E. E. Rice says that Venus will remain in Boston all winter.

Helen Dauvray, Nelson Wheatcroft, T. B. Thalberg, Emma Pollock, and J. B. Radcliffe, are among the volunteers for the benefit of Marvin R. Clarke, the blind journalist, which will take place on Sunday evening, Dec. 10, at Palmer's. Every manager in the city is cooperating in the affair.

Mr. Potter of Texas, under the management of Stephen Leach, closed at Bridgeport, Conn., on Saturday night.

Sylvester Cornish, writing from Tacoma, Wash., says that the Calhoun Opera company is doing well in that territory.

Mr. and Mrs. Douglass A. Flint are the happy parents of a daughter born on Nov. 5. Mr. and Mrs. Flint (Ella Aubrey) were both members of J. H. Shunk's Opera company last season, he as leading comedian, and she as second leading singer.

David Anderson, colored, who until recently played Uncle Tom in a traveling company that was stranded at Middletown, Pa., was found sick with smallpox at 266 West Thirty-ninth Street last week, and removed to North Brother Island.

Manager Charles A. Miller expresses the utmost confidence in Irish Inspiration and Barry O'Neil, who will star in that comedy. Mr. O'Neil is a clever actor, and he has a pleasing personality and a good baritone voice. Mr. Miller saw Mr. O'Neil when he was supporting the late Sadie Scanlan, and was so favorably impressed with him that he set about finding a play in which he could star. Irish Inspiration, which it will be remembered was produced by Manager Mart Hanley in this city a year ago, was found to be as well suited to Mr. O'Neil as though it had been written to his order. Thomas Hindley, leader of the Fifth Avenue Theatre orchestra, has composed new incidental music for the play, and contracts are being made with two of the best New York artists for the scenery. A good company will be engaged, including Nelly Waters, the well-known soubrette.

The Reeves and Palmer company closed at Cincinnati on Saturday night for four weeks, and will reopen at Gilmore's Auditorium, Philadelphia, on Dec. 25.

Herbert Cawthorn writes to correct a statement recently published, to the effect that "Miss Cummings' company had disbanded because he had sustained a broken ankle." Mr. Cawthorn says: "The company did not belong to Grace Cummings. I engaged her for the soubrette part. The company did not disband in Kenton, O., and I am happy to say that my ankle was not broken. I received a very bad bruise on my ankle, and worked several weeks with it in that condition against my physician's advice, until at last I was compelled to give up. So I closed the company in Upper Sandusky to enable me to give my foot proper treatment. I shall reopen my season on Jan. 1, and all my dates after December will be faithfully filled."

The New York Times said of Laura Burt in The Professional Woman's League performance of As You Like It: "One of the best hits was made by Laura Burt, who was an irresistible William in bright green knickerbockers, a gray jacket with broad white collar, and the whitest of bow heads. Mr. Jefferson when he saw her said, with a very strong word, that he had taken that part himself, but never half so well."

George H. Trader, who concluded his engagement with Hester Crewe on Saturday night, has been engaged to play the part of the doctor in The New South.

Arthur F. Clarke, of Charles Frohman's business staff, still lies dangerously ill at the Gramercy Park Hotel, this city. He has had a complication of diseases, and his case seems to baffle the physician in charge. Little hope is entertained of his recovery. He is so low that even his most intimate friends, Frank Murray, W. A. McConnell, George W. Lederer, and others have not been permitted to see him. He is receiving the best of care and attention.

A St. Lorenz, formerly manager of the Garden District Theatre at New Orleans, has undertaken the direction of Ellen Vockey's dramatic and musical entertainments. Miss Vockey will appear at the Berkeley Lyceum on Dec. 3, giving selections from well-known plays, and assisted by prominent musical artists. On Jan. 25 she will start on tour.



Above is a picture of Grace Sherwood, a clever and ambitious comedienne, who sprang into prominence at the Standard Theatre last year when she took the part of Jane in the comedy of that name, owing to the detention of Johnstone Bennett at quarantine. Miss Sherwood's work at this time was remarkably good. She never had seen the play and did not know Miss Bennett, yet she carried the character with an intelligence and dash that attracted general attention and approbation. Another of Miss Sherwood's successes was in Blue Jeans, in which she played the character part of Belinda, and also the soubrette role. In the latter she introduced a dance and a kick that scored a hit. Her credit was the greater when it was found that Miss Sherwood took these parts without rehearsal, and after seeing but two performances, one from the front during the run at the Fourteenth Street Theatre. Miss Sherwood was with The Limited Mail during the season of 1901-02, taking the role of Nellie, an emotional ingenue, in which she was starred fifty weeks. Miss Sherwood is at liberty, and can be addressed in care of The Mirror.

Eva Walton has sued Harry W. Roseborn to recover salary as a singer in The Rainmaker of Syria. Roseborn denies that he engaged Miss Walton, and says he was dragged into the enterprise by supposed friends, who caused him to spend all he had. Other suits by members of the original company depend upon the disposition of Miss Walton's.

The forty-five members of the Fenecy Opera company, which is to sing at the Irving Place Theatre, have arrived in the city from Europe.

James B. Mackie reports good business in Grimes' Cellar Door in the South. His new piece, The Side-Show, by George C. Jenkins, of Pittsburg, will be put on elaborately next season. Mr. Mackie has engaged for next season's company Topack and Steele, Frank Soldee, Sallie St. Clair, Louise Sanford, and Flora Moore.

Charles H. Pierson, agent for Barlow Brothers' Minstrels, writes from Salt Lake that this company is on the way to the coast. He says: "We have the best dates ever given in the West to a minstrel company. Times are not as hard West of the Rockies as some persons think. Of course they feel the effects of the panic, but taken altogether times are better in this territory than in the East."

Dillon Dewey, in advance of the Bostonians, is expected in New York in two weeks.

Augustin Daly has discharged many of the minor people in his company and has replaced them with English actors at cheaper salaries.

Rehearsals of The Voyage of Suzette began on Monday at the American Theatre. They are under the direction of Richard Barker.

The Rube Stacey company will reopen its season next Monday at the Lyceum Theatre, Brooklyn, under the management of J. C. Samuel.

A paragraph in last week's Mirror to the effect that Herbert Hall Winslow has not written anything in the farce-comedy line since he wrote The Idea is somewhat misleading, as Joseph Hart was a collaborator of Mr. Hall's on The Idea, and ought to have been credited as such in the paragraph reported.

Among those who are to attend the banquet of the Dramatists' Club this evening at the Imperial Hotel are J. I. C. Clarke, Joseph Howard, Jr., Edward A. Paulsen, J. H. Riley, C. R. Clifford, George Parsons Lathrop, Edward E. Rice, Thomas Frost, Franklin Fyles, Paul Potter, F. W. Sidney, E. E. Kidder, Clyde Fitch, Jesse Williams, Charles Chamberlain, Augustus Pitou, Nelson Wheatcroft, Charles A. Byrne, Charles Klein, Harrison Grey Fiske, Albert Ellery Berg, Charles Barnard, Henry Guy Carlton, Edgar Selden, G. A. Kerker, J. R. Grimes, Walter C. Bellows, David Belasco, B. F. Roeder, Anson Pond, William Furt, Edward Alfriend, Arthur Hornblow, J. W. Keller, Alfred Thompson, Harry P. Mawson, and many others.

The best book to teach you all about elocution, reading, oratory, stage effect, and acting is entitled "The Heart of Art," written by the eminent authority, G. Swede Lewis, and endorsed by leading artists and critics. For particulars write to The Heart of Art Publishing Company, 136 Liberty Street, New York. First subscription edition sold in ten weeks.

TELEGRAPHIC NEWS

CHICAGO.

The World's Fair City. Theatre. The pressed-A New Opera Produced. Hall's interesting Chat.

(Special to The Mirror.)

CHICAGO, Nov. 27.

There is still no change in the business here and correspondingly small change in the box-offices. The balcony seats sell first, and the man with a dollar fifty is still few and far between. Attachments and rumors of attachments fill the troubled air, and relief is not yet in sight.

I know a place here where I can go in and say "beer" and cast Uncle Tom, or The Danites in ten minutes. Several companies of "turkey actors" are preparing to visit the small adjoining towns for the Thanksgiving season, but I fear disaster for them, as people have scarcely enough money to buy turkeys, to say nothing of actors. I am afraid that that little ballad, "Over the Hills to the Poor House," will be singularly appropriate before glad Spring smiles and dissipates the snow heaps.

Miss Vokes said farewell to Chicago at Hooley's Saturday night. She will rest this week and prepare to say farewell to America in Washington next week. We regret to lose her and her genial husband, Cecil Clay, whom we have learned to like immensely. He is a stage husband in whom there is much good. I heard a clever remark of his the other day. In his company there was a young man billed as "assistant stage manager." Why, no one seemed to know, for he was full of blunders. For instance: If My Milliner's Mill was put up he could fish out the prompt book of a Pantomime Rehearsal. Well, when he heard of Marius' engagement he went to Mr. Clay. "I hear you have engaged Marius," he said. "Yes, dear boy," replied Mr. Clay, pleasantly. "I suppose he will be a stage manager," ventured the assistant. "Most assuredly," was the reply. "Well, then, what will you call me on the bills," asked the young man. "I'll call you all the names I can think of, dear boy," replied Mr. Clay, in his suavest way.

At Hooley's to-night, after a week of hard rehearsals here, Mme. Modjeska successfully produced her new play, Magda, before a fashionable audience. She is splendidly supported by an excellent company, headed by that fine young actor, Otis Skinner, who will be seen during the engagement as Shylock.

Charlie Collins (not the "dollar-five" Charlie Collins) is in Modjeska's company, but not in Magda. He pronounces Skinner's Shylock a very fine piece of work.

The Forty Club had its first dinner of the season at the Wellington last Tuesday night, and there were present as guests H. B. Barnabee, W. H. Macdonald, Eugene Cowles and Tom Karl, of the Bostonians; Bert Coots, Otis Skinner, Doc Freeman, Major John M. Burke, Nate Salisbury, Judge Gaynor, the man who recently swept Brooklyn. Harry J. Powers, C. D. Marius, George W. Irish, Harry B. Smith, Elwyn A. Barron, John Webster, Dr. Fred. Stanley, Salisbury's old partner in The Troubadours; Charles Graham, of Harper's. Letters were received from Cecil Clay and Max Platz, who, I am pleased to say, is not as ill as reported. The tribe presented me, as its president, with a loving cup of the choicest block tin. (I know a place where I can get it filled for ten cents).

Mr. Marius left for New York to-day to join John Russell. He will rehearse and stage the new farce-comedy, About Town, for Henderson and Russell, but will appear with Miss Vokes in Washington next week. Then he returns here to rehearse the farce for two weeks, prior to its six weeks' run at the Chicago Opera House.

Mrs. Drew and her company had a fairly good week at the Schiller in The Road to Ruin, and opened well in The Rivals to-night. Mrs. Drew began a friendly suit against her son Sidney, manager of the company, for \$2,700, "for services," and the box-office was garnished in her favor last week. It was to prevent others embarrassing the organization. The company is a good one, and includes that fine young actor, Clarence Holt, who made such a hit with Nat Goodwin last season. Jennie Yeamans follows the Drews in fame at the Schiller.

Over at the Grand Opera House, George Thatcher's Africa has made a hit, and has been doing very well. Its second week was inaugurated by a good house last night. Charley Stine, of the company, was married to a professional lady. Otis Harlan makes one of the big hits.

The Marie Tavyary English Opera company opened a week's engagement at the Chicago Opera House last night, and Stuart Robson follows next week in The Comedy of Errors. James T. Powers' two weeks' engagement in Walker, London, was successful.

Blue Jeans has been doing fairly well at McVicker's, where it opened its second and last week to-night. Next week Joseph Jefferson appears. He has kindly consented to give the house one afternoon for the Mystic Shimmers' big benefit to Manager Dan Shelby, whose old lieutenant, Billy Kusell, is working it up.

A satchel belonging to a green-goods operator and filled with bogus money packages, was found on a parquette seat in McVicker's between the acts of Blue Jeans the other night. Doorkeeper Tom Geary has described to me the man whom he thinks left it there, and you would do me a favor if you can find out for me whether W. A. McConnell, Andy McKay, or Ted D. Marks have been away from New York city the past ten days.

Matt Berry, of M. B. Leavitt's Spider and Fly company, which opened well at the Windsor yesterday, tells us that business is bad everywhere save in Texas. Few Texas people came to the Fair. Berry is the man who once got a bottle of wine because he looked like me.

After two big weeks with Robin Hood and that other fine opera, The Ogalallas, the Bostonians produced for the first time at the Columbia to-night, Clay Greene and Thomas Thorne's new opera, The Maid of Plymouth. The theme of this opera is Longfellow's story of "The Courtship of Miles Standish." Standish (MacDonald), Priscilla (Miss Reid), John Alden (Hoff) all figure in the story, and the poor people of Plymouth figure in the background in the capacity of chorus. The citizens of Plymouth, in order to preserve the purity of their locality, decide to keep themselves unspotted from the world. The Elder (Barnabee) is at the head of this landable movement. Suddenly a ship load of British gallants and a worldly young person, Primrose (Miss Cleary), arrive in port. The Puritan maidens became infuriated with the gallants, and Primrose sets her cap at the Elder. This infuriates the Puritan men, who charge Primrose with being a witch, and have her sentenced to be burned at the stake. Finally, Miles Standish saves her. The Puritan lassies pair off with the gallants, and Mascanoma (Jessie B. Davis), an Indian girl, marries Sir Lonsby Montague, the leader of the Embassy. The opera is in two acts. The first takes place in front of Priscilla's house in Autumn. The second shows Plymouth Harbor in the Spring time, with cherry and apple trees in bloom. The opera is tuneful and pleasing, and splendidly presented. In every respect it seems a great go. The Bostonians are here two weeks longer, and then comes Pete Dailey in A Country Sport.

At the Auditorium Theodore Thomas and his Chicago Orchestra began their series of concerts Friday afternoon and Saturday evening. They will run through the season.

The large model of Steele Mackaye's Spectatorium is being erected in the Chicago Fine Cyclorama Building and will soon be opened for public inspection. It is said to be very fine. If it is better than the smaller model, which I have seen, it will create a sensation.

Openings at other houses yesterday were Lottie Collins and the Howard Athenaeum Star Specialty company, at the Haymarket Theatre, to the capacity of the house; Bob Arthur's Brass Monkey at Havlin's to two corners; Under the City Lamps at the Alhambra; The District Fair at the Clark Street Theatre; The All Star Specialty company at the People's; A Dark Secret at the Empire; Barney Ferguson in McCarthy's Mishaps at the Academy of Music; Haverly's Minstrels are still on at the Casino-Eden Musee; Duncan Clark's Female Minstrels at the Tivoli; The City Sports Burlesque company at Sam T. Jack's Opera House, and vaudeville at the Lyceum, Olympic and Park.

The Trocadero continues to attract large audiences, with Carmencita and Eunice Vance as the stars. "Little Tottie Coughdrop" has hit 'em hard.

Under the name of the Savoy Music Hall the Grotto will be reopened by Manager MacDonough to-morrow evening as a high-class vaudeville resort.

The benefit of Gus Barnes, formerly of the Grand and Chicago Opera Houses, was quite a success at the Trocadero last Friday night. The regular bill was given.

Chicago Lodge of Elks, No. 4, gave one of the most enjoyable social sessions in its history in the Schiller Theatre building Saturday night. There was a big crowd, a fine programme, and a feature of the evening was the presentation to Kerry Meagher, of the Haymarket, on the occasion of his forty-fourth birthday, of a fine carving set by the High Five Club.

Manager Will J. Davis, of the Columbia, has registered one of his blooded horses as Bram Stoker, in honor of Mr. Irving's manager. His number is 24,234. Eugene Field please write.

Jule Kusell, who has been with A Railroad Ticket, has joined The Stowaway. He is a popular young man who is bound to make his way—because he is a Chicagoan.

Fred Peel, inciter of public interest, is busily engaged in booming George Heege's new play, Rush City, which will be taken out by Peel and Keogh next season. Charlie Davis is here, too.

H. Grattan Donnelly, playwright, who has been visiting Chicago for some time, is off for Frisco and Southern California with his wife. It is the consensus of opinion here that Mr. Donnelly is all right.

Charlie Graham, of Harper's, has also left for Frisco, where he is to be director of color of the Midwinter Exposition.

Bert Coots is to support Mattie Vickers at the Haymarket for a week soon, and then he leaves for Denver to join Patti Rosa as her leading comedian. He goes out next season with his wife, pretty Julia Kinsley.

"Boy" Hall.

PITTSBURGH.

Ward and James, Patti Rosa, The Comedy Fair, and other attractions. —An Entertainment.—Notes.

(Special to The Mirror.)

PITTSBURGH, Nov. 27.

A good-sized audience witnessed the performance of Ward and James to-night at the Alvin, where Francesca da Rimini was given. The engagement, from the advance sale, promises to be profitable. Othello, Julius Caesar, Virginius, and Damon and Pythias are underlined. Next week, Clara Morris in repertoire.

Felix Morris opened at the Duquesne to-night to a large audience. A Texas Steer follows.

At the Bijou Robert Gaylor presented Sport McAllister to a crowded house. Hallen and Hart follow in The Idea.

The County Fair attracted a good-sized audience at the Grand Opera House. The Voodoo follows.

At the Academy of Music The Meteors drew well, and gave a first-class variety bill.

Fabio Romani was presented to the patrons

of Harris' to-night, and the house was fairly filled. Next week, Dr. W. F. Carver in The Scout.

The Society for the Prevention of Cruelty to Children interfered with the production of The Country Circus at the Alvin last week, and obliged the management to discontinue the performance of a child gymnast.

The local manager of the Nordica Concert lost \$700 on account of poor attendance. Patti will sing at the New Palace Theatre on Dec. 12.

Felix Morris will immediately replace all the costumes destroyed in the Columbus fire. E. J. DONNELLY.

BOSTON.

Patti's New Opera—Nothing Else Novel in the Theatres—Boston's Chat of Plays and Players.

(Special to The Mirror.)

Boston, Nov. 27.

Never before last week did Boston have the first hearing of a new Italian opera. It remained for Patti to give us that experience, for here she rehearsed and produced her new one-act piece, Gabriella, with words by Charles A. Byrne and music by Emilio Pizzi. It was given in Music Hall, Saturday afternoon, before a tremendously large audience, as the finale to a miscellaneous concert. The cast was as follows:

duc de Chateauroux	Sig. Novara
Louis XIII	Sig. Novara
Gaston, Marquis de Guimper	Durward Levy
Anne of Austria	M. le Fabry
Gabriella de Marmon	Adelina Patti

The little opera deals with a young nun who is compelled to take vows through the machinations of her uncle, who wishes to get possession of her estates. She rebels against such treatment, and, aided by her lover, escapes from the convent. Her uncle has great influence with the King, and the lovers are arrested and brought before Louis XIII. As it means death to abduct a nun, the lover is sentenced to death. Just as Gabriella is about to leave the palace in despair, she meets Anne of Austria, wife of the king, and her own godmother. To her she appeals, and with success, for the queen intercedes, the King learns of the plot against Gabriella, the uncle is discomfited, and the lovers are united.

For this opera in which there is no chorus, Sig. Pizzi has written some exceedingly good music, although it is evident that he was hampered by the restrictions placed upon him. The prelude is a gem in its way, there are two striking duets and the finale is effective. The performance was very good for a first one. Patti sang with great care and excellent effect, for the music of her part is limited in range and calculated to show her voice at its very best. Calassi and Lely shared the honors, and Arditi conducted artistically. After the curtain fell composer and librettist were called out.

The Tremont is the only theatre which gives a change in company this week. Russell's Comedians come with the perennial City Directory, the novelty being the acrobatic act of the Schaeffer family, whom Bostonians who went to the World's Fair recall with pleasure.

Wilson Barrett is in the second week of his exceedingly successful engagement at the Globe, and he will remain here one week more. His new parts, Virginius and Othello, have shown him to the greatest of advantage, and the audiences have been large. Among the pieces which he gives this week is The Stranger.

Nat Goodwin made such a hit in In Mizoura at the Hollis Street that a change in plan was made, and instead of presenting A Gilded Fool all the second week, Carleton's play will only be given the last half of it. W. H. Gillette in The Private Secretary follows next Monday.

The Ensign is in the second week of its engagement at the Bowdoin Square, where it has the honor of being one of the few attractions to play a fortnight's engagement. Captain Herne, U. S. A., follows.

This is the last week of the presentation of L'Enfant Prodigue at the Museum. To-night the delightful performance was witnessed by the members of the Boston Symphony Orchestra, who were the guests of Mr. Cleary.

After the performances of Hoodman Blind this week, the Grand Opera House stock company goes on the road for seven weeks, presenting Rosedale. Hoodman Blind has brought out the full strength of the organization, which will be awaited with pleasant anticipations, for on its return a number of pieces will be given. The Struggle of Life comes.

The Columbia has no need of a new attraction for a long time to come, for The Girl I Left Behind Me is doing such good business that it shall be able to run there for an almost indefinite period.

These prime favorites in Boston, Ward and Vokes, were added to the attractions at the Boston to-night, and their act proved a strong addition to the attractive performance of The Black Crook.

With some new scenery added, Venus celebrated its seventy-fifth performance at the Park to-night. The souvenir presented was a photograph of Camille D'Arville, in which was the autograph of the popular prima donna.

The other houses present this week: Bijou and Howard, continuous variety; Grand Museum, Arizona Joe; Lyceum, May Russell Burlesque company; Palace, George Dixon's Specialty company.

Minnie Madden Fiske, Fannie Johnston, Annie Sutherland, Regalocita and her two sisters, Sidney Armstrong, Grace Atwell, Wilson Barrett, Nat Goodwin, and Burr McIntosh were among the many actors and actresses who were present at the house-warming of the Boston Press Club.

Fred. P. Bacon, the musical editor of the Boston Herald, is now looking after the press interests of the Bowdoin Square, Music Hall, and the new Alcazar in addition to his newspaper work.

Mrs. Edwin C. Hanford is ill in this city. Little Tuesday is to give her serpentine dance at the Wednesday matinee of The Black Crook this week.

Mr. and Mrs. Louis Whicher (Mae Branson) have settled down in their attractive Brookline residence.

Edward E. Rose, the stage manager of the Museum is at the head of the Boston Museum School of Acting, in which there has been a renewal of interest recently. Pieces are rehearsed by the pupils as if for performances.

Burr McIntosh is at the head of the actors' football eleven, which is to meet the Press Club men on the South End Ball-Grounds to-morrow afternoon.

Wednesday matinees of Venus at the Park are to be begun next week.

Nelson A. Morkell is back in Boston again, after visiting England and Canada since his disappearance from Boston in the middle of last August. John Stetson has given him another chance in his employ, being given a new position. Mr. Morkell's friends are many in Boston and they will all give him hearty encouragement.

Jeannette Wallace intends to return to the light opera stage. She is making arrangements to head a company of her own for a short tour of New England next Summer. She will have a new opera, the libretto to which has been written by a young newspaper man of Boston.

When M. B. Curtis came to Boston two weeks ago he was not well and his attack of malaria became so severe that he had to go to a hospital. He is out again and looks well. He will probably soon return to the stage and will be seen in a new play. The expenses of his now famous trial are estimated at \$50,000, but Mr. Curtis still has considerable property left as the result of his previous successful starring tours.

Galvin Brothers, the well-known florists of this city, sent a whole car load of floral tributes to the funeral of Charles W. Thomas at Portland. They were the gifts of Eugene Tompkins, M. B. Curtis, T. F. Galvin, E. H. Howe, John H. Russell, Mrs. Alice Walsh, Charles H. Hoyt, Colonel Sinn, C. A. Sinclair, Marie Jansen, Frank Lane, F. R. Hamlin, Dixon and Talbot, E. M. Dasher, Claude Goodwin, Fred. Purmont, Geraldine McCann, Frank McKee, Julian Mitchell, the two Trip to Chinatown companies, the Texas Steer company, and the attaches of the Madison Square Theatre, New York.

It is expected that this week will be begun in this city, in the United States Circuit Court, the hearing of the case of James Francis Neill, the actor, against Dr. De Forrest W. Chase, of this city, who is sued for \$25,000 damages for alienating the affections of Mrs. Neill, better known to the stage as Annie Blanche. The trouble began when Miss Blanche was playing as Taggs in The County Fair at the Park in the season of 1891-92.

Annie Blanche's case goes over to the May term of the United States Court.

Louise Dempsey is dangerously ill in this city. Neuralgia of the heart is the trouble.

It is now said that Harry Woodruff and Anna Gould carried on their courtship in this city while she was attending Miss Gilman's school on Commonwealth Avenue. Several seasons ago when Mr. Woodruff played at the Tremont, Miss Gould attended the theatre frequently, and Wednesday afternoons he used to take her to other theatres. He was also her escort to many of the Symphony rehearsals and concerts. While he played in Surrender at the Columbia last season he was a frequent caller at Miss Gould's school.

Victor A. Searle, of the firm of Chidley and Searle, the scenic artists of this city, has just completed a remarkable picture of Edwin Booth dressed as Hamlet, his etherealized form being represented as ascending a stairway toward an angelic host, while the characters of Shakespeare present him with laurels. The work is splendidly executed and is faultless in drawing and technique.

Camille D'Arville has been ill for nearly a week and out of the performance at the Park. Annie Sutherland did admirably in the part of Prince Kan in her absence.

JAY B. BENTON.

PHILADELPHIA.

Last Week's Record and This Week's Openings in the Quarter City's Four Theatres.

(Special to The Mirror.)

PHILADELPHIA, Nov. 27.

Thursday's matinee at the Walnut for the benefit of the unemployed netted over one thousand dollars. To-night the attendance is largely increased.

Gilmore's Auditorium, with Reilly and Wood's Show, was filled to capacity last week. It was the second largest week in the history of the house. To-night Hopkins' Star Specialty company are playing a return date to a very fine audience.

Panandrum has drawn well for its first week at the Chestnut Street Opera House, and to-night the theatre is again filled.

Aristocracy, at the Chestnut Street Theatre, brought out the friends of Bronson Howard, and in the main drew a handsome attendance. The company is exceptionally strong, and the charming play was admirably presented. To-night began the second and final week to a filled house.

The White Squadron enjoyed fair attendance at the Empire. To-night 8 Bells, with novel and complete stage settings, is opening to a delighted attendance.

William H. Crane has had a great week at the Broad with Martha Morton's comedy-drama, Brother John. Its success was instantaneous. To-night begins the concluding week, and the theatre is full.

Manager Speck has brought the Standard up to the standard, and holds it there. Lord Rooney is drawing well to-night.

At the People's The Idea appeared to strike the fancy of the public, and drew as a rule good attendance. The Prodigal Father be-

gan the present week felicitously by opening to a large and delighted house.

Side Tracked did the best business of the season at the Kensington. Daniel A. Kelly in Outcasts of a Great City has a crowded house to-night.

Creston Clarke continues his phenomenal draught at the Grand Avenue Theatre. Othello and Iago were played by Mr. Clarke. Herbert Carr alternating. To-night the house is oversold, and the bill for the entire fifth week is Richelieu.

Julia Marlowe's three weeks' engagement at the Park has not been a monetary success. The attendance has been fitful, and uneven. From an artistic point of view, both as regards the company and the staging, the engagement was the most commanding and satisfactory she has ever played here. Marie Jansen to-night has a rush to see her in Delmonico's at Six. She had a warm reception upon her entrance.

Forepaugh's Theatre with Frou Frou did a strong business during the week. The company is one of the best I have ever seen, and the staging of the play was perfection itself. The Black Flag is the bill for the present week and the crowds are on hand again to-night.

The Lyceum with Seton's company had a good week. To-night the Rose Hill Folly company had a packed audience.

The Bijou tells the old, old story, morning, noon and night—crowds, and more crowds. And the attractions are of the best.

To-night at the National, Power of the Press.

St. Ormond and Benton, representing Proctor and others, have leased the Star and Gaiety from J. R. Hafner, and on Thanksgiving Day will reopen the establishment under the name of the Star Theatre. I saw the engagement roll Saturday and counted one hundred and twenty-two people who had signed for the first performance. Such an engagement will cause a panic among vaudeville.

Madame Macmichel Vetta, one of the most popular of contraltos, writes from her home in Washington, D. C., that she is growing stronger through her enforced rest. There was an apparently authentic statement made that she had died on Sunday last.

EDWIN RUSHTON.

CINCINNATI.

The Offerings at the Theatres—Personal and Professional Gossip of Interest.

(Special to The Mirror.)

CINCINNATI, Nov. 27.

Thomas W. Keene opened his week's engagement at the Walnut Street Theatre to-night in Richelieu to one of the largest audiences of the season. The repertoire of the week embraces Richard III., Hamlet, Othello, and Merchant of Venice. Richelieu will constitute the final bill of the week. Richard Mansfield will open Monday evening in The Merchant of Venice.

Robert Mantell in The Corsican Brothers proved a potent attraction at the Grand to-night. The programme for the week includes the same play to-morrow and Thanksgiving matinee. Mondays Wednesday, Parrhasius Friday, and The Face in the Moonlight on Thursday and Saturday evenings. Next attraction, E. H. Sothern.

Siberia, despite the fact that the present week marks its twelfth annual engagement in Cincinnati, fairly packed Havlin's yesterday at both performances. Next week, Spider and Fly, followed by the Hopkins' Trans-Oceanic company.

The final week of the Wilbur season at Heuck's presented The Mascotte as the attraction, both matinee and evening, and each performance packed the house. The week's programme will include Falka, The Bohemian Girl, Clover, The Merry War, Dorothy, Indiana, and Fra Diavolo. Next week, The Power of the Press.

Mattie Vickers in A Circus Queen proved an attractive card at the Roman yesterday. The work of Eve Pollock, George M. Pollock and Margaret Hayward in the more prominent roles was especially noteworthy.

Sadie Hanson presented A Kentucky Girl at Robinson's yesterday to large audiences.

Sam Devere's Specialty company furnished excellent entertainment at the People's yesterday, and crowded the house at both matinee and evening performances.

Lottie Williams, the clever ingénue of the Ole Olson company, celebrated her seventeenth birthday here last week, and received several costly presents from her associates.

Henry Jardine, who assumed the role of Captain Sefton with Ezra Kendall's Substitute company, retired from that organization on Monday last.

Bert Davis arrived Thursday in advance of Cleveland's Minstrels, whose engagement here begins at the Pike on Thanksgiving Day.

Manager John Haylin was called to St. Louis on Wednesday in consequence of Ollie Hagan's enforced visit to the East.

The week's arrival included Gus Hogan, avant courier for Sam Devere's Specialty company, and Eugene Robinson, manager of Paul Kanwar.

Frank S. Power, property man of Heuck's, is busily preparing papier-mache effects for the Wilbur Opera company at a cost of two thousand dollars.

Thomas Nelson, assistant treasurer of Heuck's, is a full cousin of Gladys Wallis, of W. H. Crane's company.

J. R. Hawley, Cincinnati's Brentano, reports his sale of THE DRAMATIC MIRROR as having increased over one hundred per cent. within the past three months.

Nat Goodwin will be the Grand's attraction during Christmas week, with Thomas B. Seabrooke as a counter attraction at the Walnut.

Ellen Beach Yaw, whose success at last Sunday's "Pop" was so pronounced, scored a decided hit yesterday at Music Hall by her singing of the mad scene from Hamlet and the Russian Nightingale.

Jep Delano was in the city past week on

route for Nashville to look after his wife who is reported ill in that city.

JAMES MCDONOUGH.

CLEVELAND.

The Country Circus, Wang, Hendrik Hudson and Other Offerings—Local Artist Honored.

(Special to The Mirror.)

CLEVELAND, Nov. 27.

A fine audience witnessed The Country Circus at the Euclid Avenue Opera House to-night. It occupies the boards the entire week, giving three matinees, and will undoubtedly do a big business. Next week, The Girl I Left Behind Me.

Wang at the Lyceum to-night was presented to a crowded and fashionable house, special interest being taken in the fact that the prima donna of the company is Florence Drake, a native of Cleveland, who appeared as Marie. She made a very favorable impression, receiving several recalls and many floral gifts from her numerous friends. The company is a strong one. It will remain the entire week, and will be followed by Nellie McHenry in A Night at the Circus.

An old favorite in Cleveland was greeted by a crowded house to-night at H. R. Jacobs' Theatre, in the person of Corinne in Hendrik Hudson. She will be followed next by The Power of the Press.

At the Star Theatre this afternoon the house was filled to welcome Bobby Manchester's Night Owls. Next week, The South Before the War.

The Sorosis Society, of which Miss Drake is an honorary member, will attend the performance of Wang at the Lyceum in a body to-morrow evening.

John Ellsler, Jr., was in the city last week visiting his friends.

A. L. Erlanger, of the firm of Jefferson, Klaw and Erlanger, is in the city consulting with Manager Hartz, of the Euclid Avenue Opera House, with regard to a plan for forming a combination of most of the first-class theatres in the country, with a view to booking the latest New York successes at least one season earlier than at present. Mr. Hartz is said to be in favor of such an arrangement. Mr. Erlanger formerly lived in this city, and has hosts of friends who are glad to hear of his success in business.

Manager Hartz has given notice to the owners of the Youngstown Opera House that he will relinquish his lease about Dec. 15, in order that he may devote his whole time to the Euclid Avenue Opera House.

WILLIAM CRATON.

ST. LOUIS.

Richard Mansfield, J. K. Emmet, Thomas Q. Seabrooke, Jennie Veamans and Other Entertainers.

(Special to The Mirror.)

ST. LOUIS, Nov. 27.

Richard Mansfield commenced an engagement at the Hagan to-night before a large and fashionable audience, appearing in Beau Brummell, Prince Karl, The Scarlet Letter, A Parisian Romance, Dr. Jekyll and Mr. Hyde and The Merchant of Venice will be given during the week.

Thomas Q. Seabrooke opened at the Grand Opera House last night in Isle of Champagne to a big house.

J. K. Emmet appeared in Fritz in Poverty at the Olympic Theatre last night before a good house.

Jane, with Jennie Veamans in the title role, opened at Pope's yesterday afternoon to a big audience, and duplicated it again last night. Miss Veamans gave a very clever performance in the leading part.

The Heart of Africa, led by Mr. and Mrs. Oliver Byron, opened at Havlin's yesterday to a large audience.

Gus Hill's New York Vaudeville Stars opened at the Standard Theatre yesterday afternoon.

The engagement of Thomas W. Keene last week at the Hagan, was a success. Florence Rockwell, his leading lady, our St. Louis Mary Anderson, made a wonderfully brilliant record. The management gave a special performance last Friday afternoon of Romeo and Juliet, with Miss Rockwell as Juliet, when she surpassed the expectations of her friends.

Richard Mansfield will soon give his new play, Napoleon, with elaborate scenic effects.

John Havlin spent several days here last week, and then left for Chicago on business.

Zanzie gave a performance in magic, theosophy and spiritualism at the Hagan last night, which was well attended. He will give performances for the rest of the week, commencing to-night at the Germania Theatre.

W. C. HOWLAND.

THE BANNER HOUSE.

(Special to The Mirror.)

GREENVILLE, TEX., Nov. 26.—The Craigen-Paulding company had the banner house of the season, \$4,040, and made a great hit. A Duel of Hearts, as presented by this company, is a high-grade entertainment.

J. O. TREARLEN.

OPENED TO S. R. O.

(Special to The Mirror.)

ST. PAUL, Nov. 26.—Yon Vanson opened on Sunday night to S. R. O. before an enthusiastic audience that gave Gus Heege a great reception. GEORGE H. COLGATE.

A THEATRE IN NEW HANDS.

(Special to The Mirror.)

SAN FRANCISCO, CAL., Nov. 27.—Stockwell's Theatre from this on will be run by John D. Siebe and Ernest A. Demick, owners of the building in which the theatre is located. Stockwell is out entirely, his name being off the bill as manager. He is reported to have lost much money in the venture. He struggled hard to maintain the theatre but continued failures of attractions have made it impossible for him to longer continue the management.

All existing contracts for combinations will be recognized by the new managers. The old business manager, Alf. Ellinghouse, retains his position. HARRY J. LASK.

FUNERAL OF CHARLES W. THOMAS.

The funeral of the late Charles W. Thomas took place at the First Parish Church, of Portland, Me., at 1:30 P. M. last Friday. The church was crowded to the doors with relatives and friends of the deceased. The relatives included the father, two aunts and three uncles of Mr. Thomas. The pall-bearers were Frank McKee, Arthur Voegtlin, W. H. Currie, Frank Lane, Benj. W. Sanger and Edward W. Taylor. Exalted Ruler J. G. E. McElroy, of the Boston Lodge of Elks, represented that body. Among others who attended the funeral were John T. Brush, Charles O. Boyle, Eugene Tompkins, Harry McGlennen, George Appleton, Ariel Barney, Edwin Cleary, Charles H. Hoyt, Julian Mitchell, Geraldine McCann, E. M. Dasher, Fred. Purnot, Claude Garvin, F. R. Hamlin, Marie Jansen, Dixon and Talbot, C. A. Sinclair and John H. Russell. Among the numerous floral offerings was an anchor and dove from the Boston Lodge of Elks. It was a handsome combination of roses, pinks and cyprianthemums. Another was a huge wreath of orchids and lilies from W. W. and W. H. Rapley, of Washington.

The majority of the members of A Temperance Town company attended the funeral. They had to leave for New York at the conclusion of the ceremony in order to be back in time for last Saturday's matinee performance at the Madison Square. There were also delegations present from all the other Hoyt and Thomas companies.

The funeral services were simple and impressive. Rev. J. C. Perkins made a touching prayer. The choir sang "God is Love." The Rev. Mr. Perkins then read a few brief passages from the Bible which concluded the services. The interment was in the family vault in Evergreen Cemetery.

Several days before he died in Tucson, Arizona, Mr. Thomas made a will. The document was witnessed by Benjamin Singer. Mr. Thomas made four bequests. He left all his real and personal property to his father and aunt who live in Portland, with the exception of \$2,500 bequeathed to Geraldine McCann and \$1,500 to Isabella McKee, daughter of Frank McKee. He sent by Benjamin Singer two diamond rings to his partner, a diamond pin to Frank McKee, and a gold watch and chain to Frank Lane.

THE WONDERFUL SCHAFFERS.

On Friday afternoon at Abbey's Theatre, the Schaffer family of acrobats gave an exhibition of their skill before an invited audience. The Schaffers appeared all Summer in America at Chicago.

The reports that reached New York concerning the Schaffers were not exaggerated. The audience on Friday was composed in the main of persons difficult to "entuse." Before the entertainment ended they were applauding wildly and loudly.

The first act on the programme was Sylvester Schaffer, the father of the family, in his juggling. Possibly the most wonderful thing he did was to spin a brass disk on the head of a coach whip, revolve the curved lash of the whip on the edge of a plate and balance the plate on his forehead. He also juggled a wad of paper, a bottle and a cannon ball. He tossed eggs high up and caught them without breaking them on a plate. He filled a glass with wine, placed the glass within the rim of an iron hoop and swung the hoop at terrific speed at all angles, without spilling a drop or dislodging the glass. He applied the tip of a cane to the hub of a huge cart wheel and revolved it above his head.

Finally the entire family, seven in number, appeared and discounted the feats of all other acrobats. The youngest, a little girl of about six years old, was brought on in a handbag. The two oldest members of the family reclined on their backs with their legs in the air, and proceeded to make animated shuttlecocks of the rest. A Schaffer was tossed from one of the human catapults and landed head first upon the feet of the other. There he remained firm for half a minute. Two of the smallest locked themselves together and were juggled, now heads up, now heads down, upon the feet of their father. Many other novel and seemingly impossible feats were accomplished.

It is understood that they appeared on Friday in order that it might be ascertained whether or not Gerry will prohibit their appearance next week in America at the Metropolitan.

MIRROR CALLERS.

Among those that called at the Mirror's office last week were the following: James O'Neill, Grace Huntington, Martin W. Hanley, Marie D. Shotwell, Austin Breerton, F. F. Mackay, Laura Burt, W. F. Connot, Eva Temple, Cyril Norman, Mrs. Thropp, Charles R. Poor, Kathryn Dana, Una D. Moore, Paul A. Davis, Jessie Newton, Mrs. A. T. Harms, W. J. Halpin, Vernon Somers, Lenore Snyder, Bartly Cushing, May Vokes, Irene Leslie, Wilfrid North, Mildred Day, Bert Andrus, M. Lightwood, Emmett C. King, Josie Leba, Lotta Seymour, Lillian Melbourne, C. J. Campbell, Sylvia Denton, Coyt Kyle, Sidney Booth, Valerie Bergere, Fred. J. Titus, Duncan B. Harrison, Lydia Veamans-Titus, Charles R. Pope, George M. De Vere, George C. Smith, J. Claude Gilbert, Clara Moore, Ella F. Wright, William Fennessy, Myrtle Helena Dow, May Pierce, Allen Moore, J. S. Bigelow, Louise Galloway, Jules C. Cluett, G. C. Westcott, Althea Hallam, Mark Davis, John J. Collins, Eva Acklam, C. L. Young, John C. Dixon, Charles Shackford, Tyrone Power, Frank Lander, Robert Brower, and Joseph Hart.

December time open at Elysian Theatre, Bellaire, O., for good attractions. John Duncan, manager.*

OBITUARY.

Thomas Bateman, doorkeeper of the Academy of Music, Buffalo, for twenty-two years, died suddenly last Tuesday night of apoplexy.

A special dispatch states that Henry Thomas, manager and lessee of Academy of Music, Montreal, died at five o'clock last night (Monday).

Harry L. Churchill, a well known theatrical manager, died at his home in Stamford, Vt., on Nov. 20, aged thirty-five years. He had been connected with Guy Brothers' Minstrels, the Windsor Theatre company, and with the C. D. Henry Comedy company. His health had been poor for some time, and his death was not unexpected.

Lillian Wood, an actress, died at St. Elizabeth's Hospital, Boston, Saturday night, from the effects of a surgical operation. Her home is in Hoboken, where her husband, Wilson S. Ross, manages a theatre. She spent the Summer with her mother at Nantasket, and had been ill four weeks. She was thirty-two years old, and retired from the stage ten years ago. Before that she had played in Zitka and The Silver King.

MR. CLARK REPLIES.

H. D. Clark, manager of the new Ninth Street Opera House, Kansas City, Mo., writes:

"I observe in your last issue mention made of an interview with Thomas H. Davis, in which a reference to myself purports to have been made by Mr. Davis touching a declaration on my part to pay guarantees on two of his shows 'without cause.'"

"This he knows is untrue, as I shall be amply able to demonstrate to any unbiased or disinterested person."

"When I am asked to live up to the provisions of a contract I shall endeavor to see that others do the same thing."

"All I ask is fair treatment."

A RECORD BROKEN.

Charles A. Loder, in Oh, What a Night! at the Fifteenth Street Theatre, Omaha, played to \$1,200, matinee and night, on Sunday, Nov. 19.

CUES.

George W. Leslie has resigned from The New South.

The Soudan, which closed to a big business at the St. Charles Theatre, New Orleans, on Saturday night, is now on the Southern circuit.

A. M. Paimier's company, which was at Macauley's Theatre, Louisville, last week, will return to that house on Dec. 11, 12 and 13.

Jefferson, Klaw and Erlanger are offering The Country Circus and The Black Crook at their New Orleans theatres this week.

The Rosenfelds, in Olaf, at Niblo's, employ "three electricians, a score of costumers and wig-makers, and six scenic artists, besides armorers, a chorus master, and a small army of property-makers and stage helpers."

A. Van Beuren and Company, bill-posters, last week sued out an attachment for \$275 against Dr. Carver, who appears in The Scout.

Gertrude Coghlan, the adopted daughter of Charles Coghlan, is lying ill at Dr. Harris' private surgical hospital, suffering from the effects of an operation for spinal trouble.

Grand Opera House at Dubuque, Ia., wants Christmas and New Year's attraction.

A bunch light was accidentally exposed on the stage of Jacobs' Newark Theatre during the last act of The Land of the Midnight Sun, on Saturday night, and some one in the audience gave an alarm of fire. Cool heads averted a panic.

E. D. Griswold, manager of the Eleventh Avenue Opera House, Altoona, Pa., arrived in New York on Monday.

Elmer Grandin is to head a company of his own next season. He will play the stellar role in a new melodrama, called The Slaves of Gold. He is already booked for the Grand Opera House, New York; Empire Theatre, Philadelphia; Grand Opera House, Boston; Columbus Theatre, Harlem; Hagan Opera House, St. Louis; Havlin's Theatre, Chicago; and Lott's Theatres, St. Paul and Minneapolis. Mr. Grandin will be supported by Eva Montford and a strong cast. The scenery, electrical effects, properties and costumes will require a sixty-foot car to transport them.

Harry Earl has been appointed special artist of The Mirror in Chicago. Sketches from his pen will occasionally appear in these columns.

A gang of pirates known as J. W. Macready and his company of players, appeared the week before last at the New Wonderland in Scranton, Pa. They gave a repertoire of stolen plays, including Caprice. The name of the manager of the New Wonderland is George E. Davis. The small work printing for the Macready thieves bore the imprint of the Scranton Republic office.

W. E. Kendall, manager of the Opera House at Holyoke, Mass., has established a reputation for fair-dealing, honesty and promptness during the three years that he has conducted that theatre. He has given his city as good a line of attractions as are obtainable for a one-night stand. Next Summer the Whiting Paper Company, owners of the building, will spend \$50,000 upon improvements. McElfarrick and Son say that it will be one of the handsomest theatres in New England.

The annual benefit of the Theatrical Advertising Agents' Association took place at the Star Theatre last Sunday evening. Among the entertainers who volunteered their services were George E. Fisher, singing and dialect comedian; Piro, the mimic; Edgar Fly, comedian; New York Ladies' Quartette; Nabel Stillman; R. Russell Lockmorton, dramatic reader, and Charles Griffin, baritone.

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The CHRISTMAS MIRROR this year will be especially rich in Portraits. They have been executed in the best manner. They include besides many living celebrities a number of famous players of the past, as will be seen by the subjoined partial list:

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Charles Gaylor.
William H. Crane.
Jacques Offenbach.
Mouret Sully.
Charles Fechter.
Richard Mansfield.
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Bobby Gaylor.
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Master George Enos.
George W. Leslie.
John Peachey.
Grace Golden.
Stella Perkins Madison.
Grace Huntington.
Minnie Dupree.
Elita Proctor Otis.

Junius Brutus Booth.
David Garrick.
G. V. Brooke.
Edmund Kean.
Richard Burbage.
George Frederick Cooke.
J. H. Stoddart.
Henry Miller.
Edwin M. Royle.
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Mabel Paige.
Irene Vera.

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Howard Paul.
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Edward Moran.
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J. A. Smith.
Minnie Seligman-Cutting.
Mary Hampton.
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Phoebe Davies.
Vernona Jarbean.
Annie Ward Tiffany.
Amanda Fabris.
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Julia Mackey.
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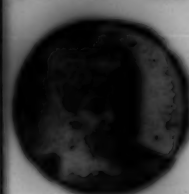
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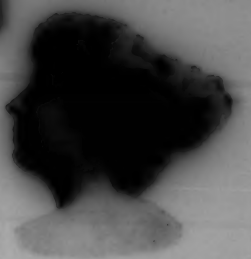
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